INSIDE: WILD PALMS, THE LATHE OF HEAVEN, DAVID BIANCULLI, AND TWIN PEAKS IN GERMANY!

Wrapped in Plastic

No. 5

$3.50

BLUE VELVET & TWIN PEAKS
Compared and Contrasted

CATHERINE COULSON ("THE LOG LADY") TALKS TO *WIP!*

TWIN PEAKS RETURNS TO TELEVISION ON BRAVO CABLE!

Wonderful & Strange

A couple of weeks ago I found out about a college student in Dallas named Eric who was showing episodes of *Twin Peaks* every week to a group of about twenty classmates, most of whom had never seen the series.

I was intrigued. Twenty people? All new to the world of *Twin Peaks*? Incredible! I thought this type of "group watching" had died when the series was canceled. Well, thanks to Eric, one *Twin Peaks* party was alive and kicking.

Naturally, I had to check this out for myself.

Eric told me that the group was about to watch the famous "BOB kills Madeleine" episode. Very soon they would all discover who killed Laura Palmer. I would have a unique opportunity to observe how all these first-time viewers would react to one the series' most important episodes. I remembered how stunned I was when I first saw the brutal murder of Madeleine.

I arrived at Eric's early enough to get a seat with a good vantage point from which to observe the audience. The twenty or so people in attendance had a good time with the program during the show's first half hour. The various subplots involving Andy and Lucy, the vegetated Leo, and the super-strong Nadine Hurley all brought laughs.

But things got extremely quiet during the final twenty minutes. The Log Lady delivered a cryptic message; Sarah Palmer crawled down the stairs and saw a white horse; Leland calmly adjusted his tie in the mirror. And then BOB's face appeared in place of Leland's reflection!

A couple of people jumped, and then the room went still. As BOB turned to attack Madeleine, the audience was silent; everyone's eyes were locked on the screen. BOB/Leland beat Maddy to death while the Giant informed Cooper, "It is happening again."

Then the show was over.

And still the room was quiet as each person processed what he or she saw. But the questions began soon after: "Is Madeleine really dead?" "How much of the story is left?" "Did Leland really kill Laura?"

As everyone threw questions around I realized how different their watching experience had been compared to mine when I first saw this episode. None of these viewers had been exposed to the pre-show hype originally surrounding the episode. They didn't know that Laura's killer was going to be revealed in this segment. They came to it cold! I, on the other hand, had seen all the commercials and read the *TV Guide* blurbs back in November, 1990. I knew the importance of the episode going in. (Even *with* that knowledge I was still stunned at the time.) But these people had no preparation for what it contained. Clearly shocked, most of them still weren't sure what they had just seen.

Lots of discussion followed the episode. These people were excited by *Twin Peaks* and couldn't wait to see more. They reminded me of how much I enjoyed *Twin Peaks* and how involved I became in the story. And here, three years later, was a room full of people experiencing it for the first time.

I can't help but wonder if Eric is a unique phenomenon. Are there other *TP* fans out there introducing the show to their friends as successfully as he is? I hope so.

Starting on June 11, the Bravo cable channel will rebroadcast the entire run of *Twin Peaks*. Although this will be another great chance for new viewers to find out what *Twin Peaks* is all about, it may take people like Eric to be the catalyst. If you've got Bravo on your cable system, invite some friends over to watch *Twin Peaks* with you this summer. Make it a party! Have fun watching the show--*and* the audience as they discover the wonders of *Twin Peaks* for the first time. --JT

MAJOR ANNOUNCEMENT!

It's become clear to us that twenty-four pages is simply not enough to contain all the material we want to cover. Surely the readers have noticed how, every issue, we don't have room for something and say, "It'll be in next issue." And then sometimes, it doesn't even get into *that* one! You think we've forgotten. Nope. It just gets crowded out again!

This issue is a great case in point. Everything was pretty well set, *and then* we were finally able to swing getting an interview with David Bianculli, which we had been trying to set up since last December. (The delay was entirely **our** fault, not his!) No problem, we still have some pages to play with. Then, almost at the last minute, Bravo cable asks us if we'd like to talk with Catherine Coulson ("The Log Lady") about the upcoming rebroadcasts! How could we turn that down? Because she was so generous with her time, the interview went longer than we had expected, and *boom!*, another three pages gone. Adios, letters pages! (We couldn't bump any of the other articles--report from Germany, Nightmares article, *Wild Palms* review--since they had been promised in the advertising with our distributors, and changing any of them could have led to problems.)

So: **beginning next issue, *WIP* will be *thirty-two* pages long!** The price will go up to $3.95 per copy--still a bargain, we think. And that increase is simply proportional to the page increase--33% in both cases (based on last issue's $2.95 cover price; this issue's $3.50 is an interim price). We're convinced that we have enough quality material in the works to fill up those extra eight pages indefinitely. We'll never simply throw "space-filler" in there. If it ever does get to that point down the line, we'll just revert back to twenty-four pages and reduce the price. We value *WIP* too much to dump a bunch of schlock into it.

Because of the page/price increase, our subscription rate is now $25.50 per year (six issues) postpaid. Obviously, if your subscription currently runs through a particular issue number, that will be honored.

Finally, in response to numerous requests, we think we've finally worked out a way to take **overseas orders** for *WIP*. See page 23 for the details!

Note to *WIP* Subscribers

In some areas of the country, you may see the magazine out on the newsstands before your copy arrives in the mail. There are two reasons for this. First, copies to newsstand and comic shop distributors are shipped out from the printer *first*, usually on a Friday. The remaining copies are

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Wrapped in Plastic

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Cover Coloring by ***Robert Alvord.***

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Now It's Dark!

The Interconnectedness of Twin Peaks and Blue Velvet

Blue Velvet is considered by many to be David Lynch's masterpiece. Maybe this is because the film works on many levels. It is an unsettling vision of the darker side of human nature, an examination of the duality that exists in and around its central character, and a journey into the hidden secrets of society. It is, in short, a preliminary version of *Twin Peaks*.

On the surface alone *Blue Velvet* looks and feels like a *Twin Peaks* prototype. The setting is a small logging town where the film's main characters meet regularly in a local diner while logging trucks roar by. One of the characters is a high school girl who has a boyfriend named Mike (who happens to be on the football team). Several *Twin Peaks* actors appear in *Blue Velvet:* Kyle MacLachlan, Jack Nance, and Francis Bay. In addition, several people behind the camera were major contributors to both, namely Duwayne Dunham (editor), Angelo Badalamenti (soundtrack), and Patricia Norris (designer).

But the similarities between *TP* and *BV* go far deeper than surface appearances. Both are rich with haunting, sometimes confusing, themes and images. Both share a number of distinct subtexts; this article examines four: (1) hidden secrets that form the undercurrent of "small-town" USA, (2) good and evil that vie with each other in a perplexing riddle of duality, (3) prophetic dreams that often merge with reality, and (4) perverted relationships between parents and their children.

These themes are liberally layered throughout the narrative of *Twin Peaks*. Lynch was not content with only an occasional examination of these topics; he returned to them again and again, approaching them from different perspectives.

None of these ideas was new to Lynch when he started work on *Twin Peaks*. Most were ideas he had fixated upon early in his career and which he explored throughout his films from *Eraserhead* through *Dune*. It was in *Blue Velvet*, however, that all these ideas got mixed together in the same bizarre brew.

Those viewers who had seen and enjoyed *Blue Velvet* before *Twin Peaks* undoubtedly found the series to be a great pleasure. Here was an extended version of Lynch's movie shown in weekly installments. On the other hand, those who discovered *BV* because of their exposure to *TP* were treated to a similar, but condensed, version of the television show, but one not limited by the confinements imposed by network television. Either way, exposure to one work allows for greater appreciation of the other.

Blue Velvet - It's a Strange World

In *Blue Velvet* college student Jeffrey Beaumont (Kyle MacLachlan) comes home to the small town of Lumberton because of his father's sudden illness. While home, Jeffrey finds a severed human ear in a field. This discovery leads Jeffrey to meet Sandy Williams (Laura Dern), daughter of the local police detective to whom Jeffrey reports his grim discovery. Jeffrey learns that the mystery of the ear involves a woman named Dorothy Vallens (Isabella Rossellini). To learn more about her, Jeffrey sneaks into her apartment and spies on her from a closet. From there, he witnesses a visit by Frank Booth (Dennis Hopper) who has kidnapped both Dorothy's son and husband. Jeffrey watches as Frank sexually abuses Dorothy. After becoming intimately involved with her, Jeffrey himself has a dangerous encounter with Frank. This leads to a brutal and deadly confrontation between the two during the film's climax.

Full of Secrets

In *Twin Peaks*, like *Blue Velvet*, secrets are everywhere. Long hidden away from the inhabitants of both Lynchian worlds, the surfacing of these secrets sets important events in motion. In *Twin Peaks*, Pete Martell discovers the dead body of Laura Palmer; the police and FBI investigate, secrets are revealed, and mysteries become apparent. In *Blue Velvet*, Jeffrey Beaumont discovers only part of a body (the ear), but that discovery also leads further into mystery.

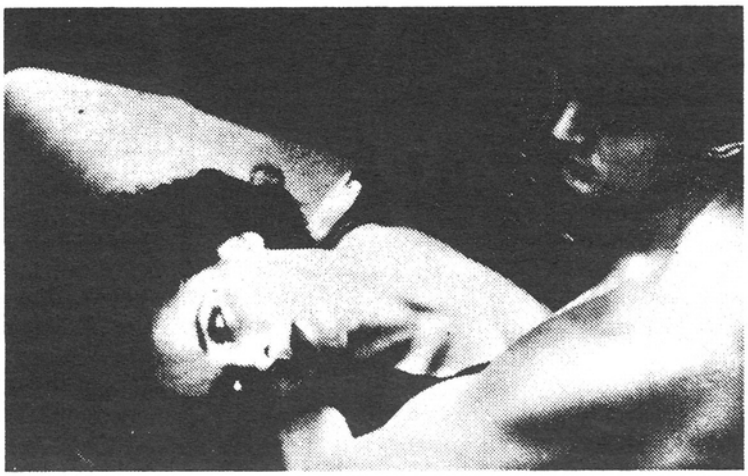
Blue Velvet places great emphasis on the various senses (as *TP* does, to a lesser degree). *BV* calls attention to deafness, dumbness, and blindness at the beginning of the film. We see Mr. Beaumont's struggle to talk to Jeffrey from his hospital bed, the severed ear that Jeffrey finds, and a blind clerk who works at Beaumont Hardware. Lynch reverses these handicaps almost immediately: Jeffrey *tells* the police about the ear, Sandy eavesdrops on her father and tells Jeffrey all she *hears*, and Jeffrey *spies* on Dorothy Vallens and discovers her most vulnerable and hidden secrets. Only when deafness, dumbness, and blindness are overcome do Lumberton's secrets become revealed.

Contrast this with the depiction of the senses in *Twin Peaks*. Although Dale Cooper advises paying strict attention to surrounding events, he does not mean merely those events detectable by the five senses. Cooper is tuned to the *extra*-sensory; he throws rocks at bottles to determine murder suspects and believes his dreams hold clues to reality. While his trust in both dreams and odd rituals does

not entirely ignore the senses, it unexplainably ties them to intuition.

In *Blue Velvet*, Jeffrey, hidden in Dorothy's closet, watches as Frank Booth torments and victimizes her. To Jeffrey, Frank and his illicit dealings are mysteries waiting to be investigated. Jeffrey follows Frank, finds out where he lives, stakes out his apartment, and takes pictures of his meetings with strangers. Jeffrey is an amateur sleuth, prying into the sordid activities of Lumberton's seedy side. He doesn't know where his next move will take him, nor what to do with the information he gathers, but he continues to investigate because his curiosity demands it--and because David Lynch needs him to. Lynch structures the story of drug dealings and kidnapping in such a way that layers of mysteries and secrets can be stripped away as the film progresses.

In *Twin Peaks* Lynch made his protagonist an official investigator: FBI Special Agent Dale Cooper. Cooper is Jeffrey legitimized. Instead of the amateur and immature detective who seeks to uncover *Blue Velvet*'s secrets, Lynch creates an investigator with authority and gives his main character even more power to peek into the underside of a small American town. By bestowing Cooper with more power to investigate, Lynch literally moves out from the closet. Cooper can probe, ask questions, and explore the secret side of Twin Peaks with much greater authority than Jeffrey ever had.



Blue Velvet

In addition, Cooper is more responsible than Jeffrey. Cooper follows a strict code of conduct and respects the people whose lives he enters. Recall his brotherly discussion with Audrey the night he found her in his room, or his gentle consolation of Sarah Palmer the day of Leland's funeral. Jeffrey, on the other hand, is a bit more selfish. Just before his illegal intrusion into Dorothy's apartment, Sandy asks him, "Are you a detective or a pervert?" Jeffrey won't answer specifically, but evidence shows that he's probably the latter. Throughout the film he is intrigued and aroused by the secrets he uncovers. Add to that a scene cut from the film where Jeffrey, still back in college, watches intently as a man attempts to rape a young woman, and a consistent pattern emerges.

Sandy's question defines both Cooper and Jeffrey. Cooper, the detective, acts less selfishly and more responsibly, while Jeffrey, the pervert, acts to fulfill his own self-gratifying needs. But Sandy's question also serves another function--it helps define David Lynch. Lynch has admitted that the genesis for *Blue Velvet* was the idea of sneaking into a woman's closet to spy on her. He has also said that the character of Jeffrey was a representation of himself. Clearly, Lynch's "perverted" side emerges in his creation of *Blue Velvet*. The director's more disciplined side, however, emerges in *Twin Peaks*, specifically through the character of Cooper. Both characters share much in common with Lynch; they are naive, in wonder at the world, and curious. Cooper and Jeffrey, therefore, each emphasize a different side of their creator's personality.

It's no coincidence, either, that Kyle MacLachlan plays both roles. Lynch was so pleased with MacLachlan's portrayal of Jeffrey (and therefore an aspect of himself) that he cast him to play the legitimized version of the same character (Dale Cooper) in *Twin Peaks*. Does this tell us anything about Lynch himself? It is a dangerous and erroneous practice to assign an author's identity to his creations, but the connection between Lynch and MacLachlan is certainly stronger than the connection between, say, Lynch and Jack Nance (another actor who regularly appears in Lynch's projects). Of course, it is entirely possible that these parallels are completely coincidental, but it does make for interesting speculation.

One and the Same

During his investigation, Cooper discovers that Laura Palmer led a double life and took on many contradictory roles. While she was homecoming queen, tutor, and altruist to the elderly, she was also a drug user and prostitute. Duality as a theme appears throughout all of *Twin Peaks*, but nowhere is it more prominent than in the character of Laura Palmer. This same type of duality, however, first appears in *Blue Velvet*, albeit in more subtle form.

Duality is the very essence of *Blue Velvet*. Lynch constructs a world of opposites, then places Jeffrey Beaumont at its center. Jeffrey will travel between the good and the bad side of Lumberton, becoming intimately involved with a woman from each place. Through his journey back and forth into darkness, Jeffrey will realize that the opposing forces he sees all around him exist inside him as well.

Though not outwardly apparent, Lumberton is a place of tension. From the opening images of picket fences, school-crossing guards, and safe neighborhoods, Lynch paints the picture of a peaceful, idyllic small town. Shortly into the movie, however, Jeffrey's aunt warns Jeffrey not to go "down near Lincoln." "Lincoln" is, in fact, Lincoln Street, the darker side of Lumberton. It's also where Dorothy Vallens lives. The dark, foreboding neighborhood doesn't mesh with the Lumberton Lynch has already established, but Lincoln Street serves as a representation of the secrets and mysteries that can be found in every part of town.

Jeffrey is drawn to Lincoln Street because it contains something his everyday life does not--forbidden sexual passions with the mysterious Dorothy. Jeffrey does not know that Lincoln Street and Dorothy's apartment are doorways into an even darker and more dangerous part of town, however. His eagerness to explore the "bad" side of

town ultimately leads him to Frank, the embodiment of the real evil in Lumberton, just as Laura's submission to her darker passions makes her vulnerable to the malevolence of BOB.

Jeffrey's forays into Dorothy's apartment are balanced with his growing relationship with Sandy. In Jeffrey's world, Dorothy and Sandy are complete opposites. Where Dorothy is dangerous and forbidden, Sandy is glowing and pure.

Sandy represents a force of good in Jeffrey's life. She is safe, innocent and comes from the "good" part of town. She is the all-American "girl-next-door," complete with white sweater and dreams of happiness. She resembles the good side of Laura Palmer. Dorothy, by contrast, resembles Laura's evil side. For some reason (never explained in the film) Dorothy has fallen into the clutches of Frank. Now trapped by his evil doings, she can find no way to extricate herself. Instead of seeking help from the police or from Jeffrey, she allows herself to be drawn deeper and deeper into Frank's evil schemes. Dorothy, like Laura, is both participant in, and victim of, the evil surrounding her.

Lynch cleverly contrasts the duality represented by Dorothy and Sandy. Undoubtedly fascinated by the concept of such opposites, Lynch will later combine the characters into one person--Laura Palmer--in *Twin Peaks*.

Jeffrey's exposure to the duality of Lumberton, especially in his relationships with Dorothy and Sandy, releases his own duality. This is most evident in his desire to visit Dorothy despite the danger he knows she's in. Jeffrey's passions draw him back again and again, and each time he goes to her he explores his darker side. On one of his visits, his darker impulses take control. When Dorothy pleads for Jeffrey to hit her while they make love, he complies. Slapping her violently, Jeffrey chips her tooth. (Dorothy merely smiles, for like Laura, it is pain which brings her pleasure.) In this instant, Jeffrey has become Frank.

Frank confirms this transformation later in the film. During a particularly intense confrontation he says to Jeffrey, "You're like me." Jeffrey, whose life is threatened by Frank, cannot reply to such an outrageous accusation. But the truth of Frank's statement sinks in, causing Jeffrey to acknowledge his darker side, stop his investigations, and start building his relationship with Sandy. Does Jeffrey recognize his dual nature before it is too late and save himself? Perhaps. Laura Palmer, on the other hand, buckles under the weight of her duality and receives a horrible fate.

Is It Real--Or Some Twisted Dream?

In *Twin Peaks*, dreams, and the messages they contain, are a fundamental part of the unfolding story. Dreams are critical clues that must be pieced together; they are riddles that have to be unlocked so that progress can be made toward solving the mystery. Lynch obviously loves the freedom of visually exploring dreams, for in them the logical workings of the real world are replaced by free-flowing images from the subconscious.

Dreams are such an important part of *Twin Peaks* that it is sometimes unclear which segments of the story are dreams and which occur in the real world. (See John Pierce's article *Twin Peaks, Twin Nightmares* on page 14.) "We live inside a dream," says Philip Jeffries in *Fire Walk With Me*, but he offers no elucidation, no clarification of what he means. But we know (from watching the series) that Cooper's dream is the guiding force (the road map, if you will) for Cooper to conduct the Laura Palmer investigation. Dreams and reality intermingle again during the series' final episode as Cooper physically enters the world he has only seen while sleeping.

In *Blue Velvet* dreams and their messages also play a crucial part in the story, but their presence and their meaning are less pronounced than in *Twin Peaks*.

Sandy vividly describes her dream to Jeffrey. In it, the world was filled with darkness, but the darkness was erased by light when thousands of robins arrived from the sky. (Again, Lynch dabbles with a fundamental duality of light and darkness.) Sandy's dream is a simple story with a happy ending. But her dream has a profound effect on her, for when Jeffrey's darkness (in the form of Dorothy) invades her world and challenges her relationship with him, she can only cry, "Where's my dream?" To Sandy her dream had meaning and the potential to come true. But reality interferes and nearly erases all her hope.

Sandy's description of her dream is the only overt reference to dreams in *Blue Velvet*, but it serves to notify the viewer that dreaming plays a significant role in the film. Lynch delights in obscuring the role of dreams in his story, although he provides plenty of clues that perhaps the whole story of *Blue Velvet* is only as real as a dream (or a nightmare).

Frank, for example, is an outlandishly bizarre caricature of a human being. His whole existence seems difficult to accept. Yet perhaps Frank, like BOB, is the personification of some greater evil. He may be, as Albert conjectures about BOB, "the evil that men do," or perhaps he is merely the nightmare all people carry in their subconscious. In either case, Frank's existence is best explained as being an element of dreams. The film provides evidence to support such an explanation.

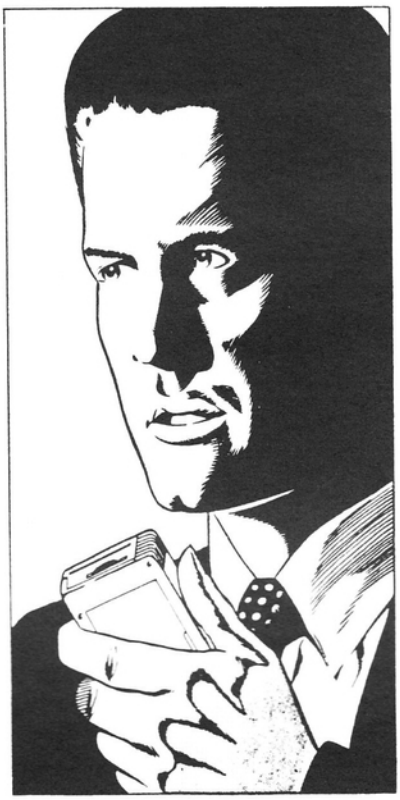
Frank is content only when he hears Roy Orbison's "In Dreams" playing on the stereo. Frank's associate, Ben (Dean Stockwell), lip-synchs the song at Frank's request in a tense and bizarre scene. Later, while beating Jeffrey, Frank repeats the song's lyrics in ominous monotone. The innocent words of the song assume a threatening nature as Frank warns, "In dreams I walk with you" (recalling one of *Twin Peaks's* most famous phrases, "Fire, walk with me").

The most startling evidence that *Blue Velvet* is merely a dream occurs as the film concludes. After Frank is defeated, and Jeffrey and Sandy are reconciled, the film dissolves to an extreme close-up of Jeffrey's ear, and in slow motion, pulls back to show that he is sleeping. When he awakes, all is right in the world: his father is home at the

barbecue, Sandy's robins have arrived, and Dorothy is happily playing with her son.

Could all of what happened to Jeffrey simply been a sleeping fantasy? Perhaps. At the beginning of the film, as Jeffrey walks to Sandy's house, the camera pans deep *into* an ear. This could be a symbolic entry into Jeffrey's mind. Lynch has stated that the ear was a vital element to the story because "it is wide and you can go down into it. It goes somewhere vast." But where does it go? Quite possibly to a place as vast as the human mind, in this case Jeffrey's subconscious fantasy of good and evil.

Both *Blue Velvet* and *Fire Walk With Me* conclude with "happy" endings following times of intense darkness. *Blue Velvet's* darkness is personified by Frank, who says, over and over, "Now it's dark." (This line is spoken by Julee Cruise at the beginning of her song, *Into the Night*, which was used in one episode of *Twin Peaks*.) *FWWM's* darkness is evidenced by Laura's spiraling decline into hopelessness. While both films end with at least a glimmer of hope, Lynch provides just enough reason to doubt these seemingly happy endings. In *Blue Velvet*, one of Sandy's robins (the symbol of light in her dream) appears, signaling good things to come. Yet clutched in its beak is a bug, recalling the violent insects Lynch reveals at the film's beginning. This simple scene might represents the triumph of Good over Evil, but it could also serves as a reminder that evil is still a part of the "good" world.



Fire Walk With Me's final scene is fraught with ambiguity. Laura's joyous encounter with the angels does nothing to resolve the BOB/Cooper dilemma, nor does it really help explain her tortured life. There has even been a fair amount of debate about just *where* she is. The appearance of the angel would suggest Heaven, but the room looks identical to the place where Cooper encountered his horrifying confrontation at the end of *Twin Peaks's* second season. While it seems likely that Lynch generally believes that times of darkness are followed (and overcome) by light, he fails to delineate his specific interpretation of this rather common view. Perhaps Lint Hatcher pinpointed the problem (*The Good, the Bad, and the Lynchian* in *WIP* 3): Lynch has simply not spend enough time investigating the philosophical underpinnings of the "good" side of the good/evil equation. If Hatcher is correct, that would explain why *BV* and *TP* have only vaguely "happy" endings.

Fathers and Daughters, Mothers and Sons

A significant element in all of Lynch's films is the theme of parent-child relationships. Whether it is Eraserhead and his baby, the Elephant Man and his mother, or Laura Palmer and her father, some kind of relationship between parent and child is always explored. What *Blue Velvet* and *Twin Peaks* share, however, is the incestuous actions of their characters.

In *Twin Peaks*, Leland Palmer has been sexually abusing his daughter, Laura. (Whether he did so because he was possessed by BOB, or on his own accord, can be argued elsewhere.) In *Blue Velvet* the relationship is reversed. In his affair with Dorothy, Jeffrey becomes the son while Dorothy takes the role of mother. These roles are first defined by Frank, who, while brutally molesting Dorothy, refers to himself as "baby" (and sometimes "daddy") while he calls her "mommy."

"You're like me," says Frank to Jeffrey; and indeed, when Jeffrey enters Dorothy's life he, like Frank, assumes the child's role in their relationship. Lynch reinforces this role throughout the film. After one sexual encounter with Dorothy, Jeffrey is shown casually playing with her son's toy hat. Later, when a bloody and dazed Dorothy seemingly materializes in Jeffrey's front yard, Sandy's boyfriend tauntingly asks Jeffrey, "Is that your mother?" Jeffrey does not (or cannot) answer.

When he begins his affair with Dorothy, Jeffrey is confused and somewhat distraught that his father has just recently (and with little explanation) taken ill. The collapse of Jeffrey's father is a crucial aspect of *Blue Velvet*. On one level it serves as a simple plot device to bring Jeffrey home, but on another, it serves to throw Jeffrey's world out of order. With the father figure missing in the story, the role of father becomes ambiguous in Jeffrey's life.

The absence of his father strongly affects Jeffrey's psyche. So, in the twisted relationship he finds himself with Dorothy, Jeffrey becomes the son, Dorothy, the mother--and Frank, the father! This restores a kind of order in Jeffrey's life. Lynch confirms this twisted logic by resorting once again to dreams--this time Jeffrey's. In his sleeping mind Jeffrey sees a distorted image of his ill-stricken father only to have the image quickly replaced by the leering visage of Frank.

Subconsciously, at least, Jeffrey assigns Frank the role of father. (Frank, remember, also refers to himself as "daddy" during his victimization of Dorothy.) Lynch's vision of the evil father finds its roots in *Blue Velvet* and foreshadows events to come in *Twin Peaks*, where Leland Palmer will be revealed as his daughter's killer.

A Thematic Extension

Blue Velvet is a multilayered film rich with startling images and ambiguous themes, but unlike *Twin Peaks* it has symmetry and closure. The film runs almost exactly two hours, allowing Lynch only a short span of time to explore the many subtexts in his story.

Twin Peaks, however, was a thematic extension of *Blue Velvet* in "soap opera" form. (In fact, when Lynch approached Angelo Badalamenti about the music for *Twin Peaks*, he described the show as "*Blue Velvet* gone *Peyton Place*.") The serial format gave Lynch the freedom to leisurely examine the themes he had only started to explore in *Blue Velvet*. In *Twin Peaks* Lynch could dwell in dreams, pierce the secrets of a close-knit community, and, most of all, straddle the borders of duality.

Blue Velvet is unquestionably a significant and powerful work that stands on its own, but it should also be recognized as the birthplace of the unique combination of ideas found in *Twin Peaks*.

▲▲

OBSCURE INFLUENCES OF TWIN PEAKS, *PART 3--*

E.T.A. HOFFMANN--
GERMANY'S OWN DAVID LYNCH!

Doppelgängers....Secrets....Dreams....Juxtaposition of horror and humor....Dual identities....The prominence of enigmas over solutions....

No, we're not thinking about David Lynch's work at the moment, but about a writer named Ernst Theodor Wilhelm (later changed to Amadeus) Hoffmann. And while we don't have any *proof* that Lynch or an associate has read Hoffmann (such as we did with *The Devil's Guard* in *WIP* 3) the similarities between the two men's works are so strong that we're confident in drawing a connection.

WIP reader Carl Sedon from Northville, NY, brought Hoffmann to our attention when he told us about a lecture he attended in 1990 at the University of North Carolina at Greensboro entitled *Twin Peaks, Blue Velvet, and Hoffmann.* Although he didn't have notes or a transcript (or even the name of the visiting professor) for us, he remembered an analysis of a Hoffmann short story called *The Sandman,* which had a number of similarities to *Blue Velvet.* (We were going to print Carl's letter this issue, until our letters pages got crowded out.) This was enough for *WIP* to begin its own research, and we were amazed at the discoveries. For Hoffmann, in turn, led us to still *other* Germans who almost certainly have influenced Lynch's work. We'll be looking at some of them in future issues.

Hoffmann, who lived from 1776-1822, was part of the German Romantic movement. Romanticism took hold of Europe--especially Germany and England--in the late 1700s as a reaction against the Enlightenment, which stressed Rationalism and the optimistic belief that reason could control human life. Instead, the Romantics emphasized imagination and emotion. *Enclyclopaedia Britannica* describes the movement's emphasis on "the concepts of individuality, particularity, subjectivity [!; note our editorial last issue], and self-expression," including "the dualism of human nature [and] the Janus-face of good and evil."

Hoffmann may best be remembered as the author of *The Nutcracker and the Mouse King,* upon which Tchaikovski's *Nutcracker Suite* is based. Hoffmann himself was intensely interested in music all his life, but he was never able to support himself fully with that work. His lasting claim to fame would come from his literary works, of which *The Sandman* is perhaps the most famous.

Briefly, the story tells of a poet, Nathanael, who believes that his father's business associate, Coppelius, is actually the Sandman, "who comes to children when they don't want to go to bed and throws handfuls of sand into their eyes; that makes their eyes fill with blood and jump out of their heads." He comes to this conclusion as a young child by hiding behind a curtain drawn in front of an open wardrobe and spying on Coppelius (sound familiar?), who was working in Nathanael's father's room. Nathanael later believes that the man is responsible for his father's death.

Years later, Coppola, a salesman, visits Nathanael, who is convinced the man is actually Coppelius, returning to torment him further. In typical Hoffmannesque (and Lynchian!) fashion, the reader is never given a definitive answer as to whether Nathanael's suspicions are correct.

Meanwhile, Nathanael has been spying on Olimpia through her window (which he can see from his own room) and falling in love with her. But again, appearances are deceiving, and when Nathanael learns the truth of Olimpia's secret identity, disaster ensues.

This, of course, is only a bare sketch of an extremely multilayered story which should be appreciated in its entirety. We know of only one Hoffmann paperback edition that is currently in print, *The Golden Pot and Other Tales* (Oxford University Press, 1992). The book was easy for us to locate in Dallas bookstores. Readers will probably find collections of Hoffmann's work in any good library, and *The Sandman* should be in most short story volumes of his work.

Unfortunately, the above book does not include *The Doubles* (or *The Doppelgängers*), another of Hoffmann's stories about mysterious, dual identities, although with a much lighter tone than *The Sandman.*

The Doubles concerns Deodatus, a young man who has been sent to Hohenflüh by his father. "With his own eyes he [Deodatus] was to see a being who had so far been entangled in his life only as a dream. He was to test whether this dream...could become a part of his external, ordinary life." The being in the dream, it turns out, is Natalie, with whom he has fallen in love and is determined to find. However, this same Natalie is also the *actual* lover of George Haberland, the doppelgänger of Deodatus!

Despite this gripping set-up, the story eventually takes on the atmosphere of a light-hearted fairy tale, where all questions are neatly resolved. Even then, however, there is an undercurrent of uneasiness because of the story's beginning, and a couple of scenes contain genuine horror. Like *Blue Velvet,* then, the "happy ending" is to some degree undermined by the preceding terrors.

Hoffmann's tales, with their emphasis on dreams, dual identities, and secrets, are difficult to summarize and still allow an appreciation of their complexity and depth. We suggest readers locate *The Sandman* and see for themselves why we're convinced Lynch is a direct artistic descendent of this master's work!

One final note. Before Lynch enrolled at the Pennsylvania Academy of Fine Arts in Philadelphia, he studied with Austrian Expressionist painter Oskar Kokoshka in Europe. And in Kenneth Kaleta's new book on Lynch, he mentions the similarities to Lynch's films and *The Cabinet of Dr. Caligari,* the classic German Expressionist film directed by Robert Wiene. Expressionism was one of the descendants of Romanticism, and who is perhaps the most renowned German Romantic writer? E.T.A. Hoffmann.

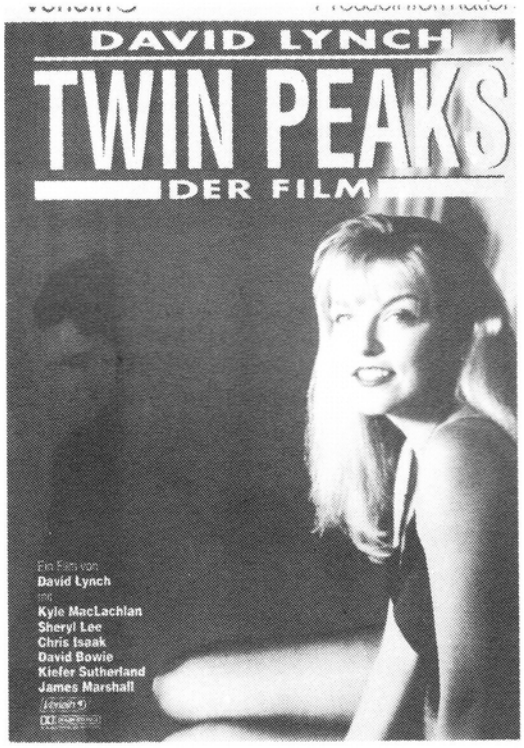
It's possible, of course, that Lynch has never read Hoffmann or *The Sandman.*

But we wouldn't bet on it.

▲▲

TWIN PEAKS IN GERMANY!

We at *Wrapped in Plastic* are continually amazed at the amount of overseas mail we get. We had no idea that *Twin Peaks* had such an international following. Because it does, we are beginning a new series of reports on *TP* around the world, as a service both to our foreign readers and those of us in the United States who would like to know how David Lynch's unique series is being received in other countries. If any other overseas readers are interested in writing an international report, let us know.



Willkommen in Twin Peaks (Welcome to Twin Peaks)
by Gabriel Mueller-Ebeid, Ruedesheim

The German TV viewers were looking forward to a new American television series in the summer of '91. First there was no doubt that a public television station would get the rights to *Twin Peaks*. But after viewing the whole series, the program heads thought it would be too risky to show something this different. The cable station which bought the rights to the series in Germany, RTL television, tried to make the series interesting for viewers. But they thought that the series was too confusing in the end, so they bought just twenty episodes and printed a special booklet containing information about all the suspects. *The Secret Diary of Laura Palmer* was released, and magazines started to write about the great success *Twin Peaks* had in the USA. The pilot got more than four million viewers (a very high number for a cable station), and a *Twin Peaks* hotline was set up. Most Germans seemed not to understand the series, so the audience sunk to under two million--but those two million were addicted to *Twin Peaks*. Four hundred thousand copies of Jennifer Lynch's book were sold to fans, and other merchandise was also sold with great success.

One very good element of the German *TP* was the high quality of the dubbing, which was very important to Mr. Lynch. This is one of the reasons for *Twin Peaks* being as good in German as it is in the original English.

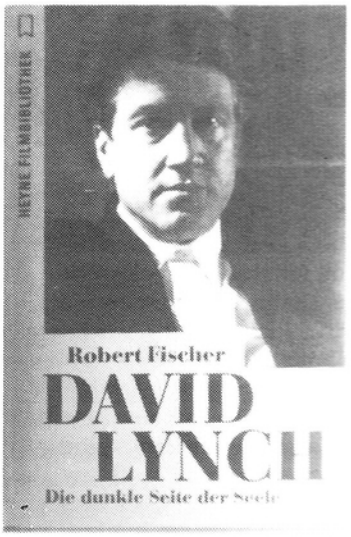
After broadcasting episode number four, the biggest competing station for RTL television, SAT.1, revealed in their night-text program the name of Laura Palmer's murderer. No question, it was a scandal. Every little newspaper wrote about this incident, and the audience figure climbed up again.

Nevertheless, most Germans didn't like the series. It was too confusing for some viewers. Others, having only read about the show, said *Twin Peaks* would be just another simple-minded American TV show. But some said the show is an intelligent money-making project. RTL stopped with episode number twenty, and the last nine were shown shortened to five two-hour episodes on a little cable station in January and February of 1992.

The movie *Twin Peaks: Fire Walk With Me*, simply called *Twin Peaks: The Film* here, had many bad reviews, but also some positive critics. It was no big success in the end. One

week it was in ninth place in the German movie charts--the contribution of true *TP* fans. Very small groups of people gave some *TP* parties in bigger cities, but unfortunately I couldn't join them. They must have been successful, though, because in the end, rooms were too full to let any more people in.

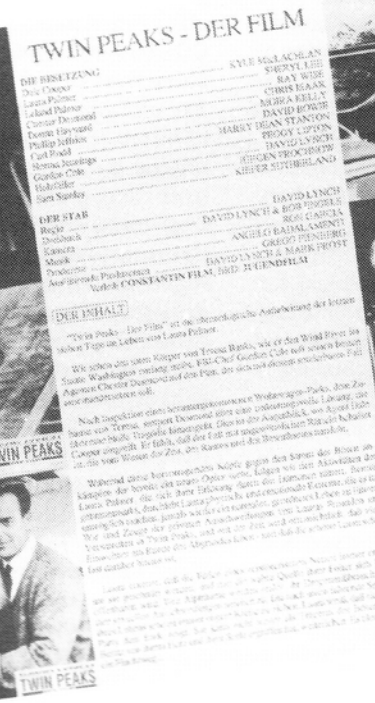
After *TP*, *Northern Exposure* started with bigger success, followed by *Beverly Hills 90210*--not comparable to *Twin Peaks* in my opinion. I think that every country has its own experience with the series, and not only America's television history changed.



Pictured here: three photos from the German lobby card set of sixteen (unlike American lobby cards, these are printed on lightweight paper stock); a new German book on David Lynch (we are unaware of any English translation); the back cover of the German LP soundtrack.

***Twin Peaks: Fire Walk With Me* in Germany**
by Holger True, Hamburg

Facts first: *FWWM* was no success in Germany. From its start on August 20th until the end of 1992, only 147,492 tickets were sold, whereas *Basic Instinct*, for example, had more than four million viewers! Even though the work of David Lynch was regarded with a lot of sympathy from both journalists and ordinary film fans during the last years, the *Twin Peaks* prequel received a lot of flak and was a commercial flop. The problems started when the TV station RTL refused to broadcast the last six episodes of *Twin Peaks*, due to the fact that not enough people were watching anymore. A small station called Tele 5 did instead, but from then on, the message was, "Lynch burned out, and the story of *Twin Peaks* becomes terribly boring" (which wasn't true at all!!!). So before one even had the chance to watch the *FWWM* trailer, most journalists were sure: *FWWM* is


TWIN PEAKS - DER FILM

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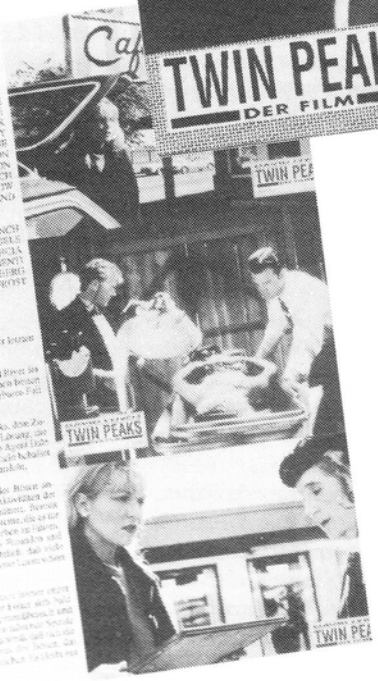

bull----, just made to get Lynch some extra money. That the film was booed in Cannes obviously lighted the fire. Under these circumstances it can be no surprise how harsh *FWWM* was criticized. Germany's biggest music magazine *Musikexpress/Sounds* wrote, "It makes you sleepy and wanna hurl." *Der Stern*, a million-selling journal, complained, "Unintelligible for people that don't know about *Twin Peaks*, and frustrating for fans of the great soap opera." *Cinema*, the leading national movie mag, put it like this: "What was new and innovative on TV becomes artificial now. Two hours without any real climax." Newspaper reviews were quite narrow-minded and unfair, too, so finally *FWWM* was just shown for several weeks in the big urban cinemas and had no chance to attract more than the real *Twin Peaks* aficionados.

(Pictured here is a four-page movie program from Germany.) ▲▲

WIP TALKS WITH
CATHERINE COULSON

ABOUT *TWIN PEAKS*, DAVID LYNCH, AND THE LOG LADY'S **NEW *TP* INTRODUCTIONS** FOR BRAVO!

Interviewing Catherine Coulson, a.k.a. the Log Lady, is an exhilarating experience, something akin to interviewing an NFL running back while *he is racing toward the goal line. That is, it's hard to keep up!* WIP *co-editors Craig Miller and John Thorne talked to Ms. Coulson by phone on May 14, 1993, while she was in San Jose performing in a play. As soon as we identified ourselves, she excitedly hit us with a barrage of questions (she had only recently heard about* Wrapped in Plastic *through Bravo): What was the format? How many issues? How is it distributed? And so on! As we answered, she glided effortlessly, Walter Payton-like, to her current projects--and we had yet to ask her any questions! So if the beginning of the interview feels to the reader like you've been dropped into the middle of a halfback draw on third and fifteen, you're in the right place!*

Our sincere thanks to Caroline Bock at Bravo for making the arrangements for us, and of course especially to Catherine Coulson for her extreme generosity in granting us this interview.

Coulson: I'm doing Neil Simon's *Rumors*, which is quite a far cry from *Twin Peaks*. It's so much fun to have a live audience. And there's a tremendous number of *Twin Peaks* fans in Silicon Valley. There's also a software convention going on in this hotel where I am, and I can't tell you the number of people who've come up to me in the lobby and say, "Excuse me, but you look an awful lot like the Log Lady!" I think that people who have an affinity for computer software also have an affinity for *Twin Peaks*.

Thorne: *I think that's true. You know, there are a number of computer bulletin boards that discuss* Twin Peaks *still to this day.*

CC: They still do?! Oh, they are going to just dig these new introductions so much. I was just reading some of them this morning to get ready for this interview. They are just amazing. David has written some of the most wonderfully imaginative dialogue for the Log Lady to introduce each show. When Bravo first came up with the idea, and David said the Log Lady should do all of these introductions, I was sort of imagining Alistair Cooke with a log [laughter], so I said, "David, is it kind of like that?" and he said, "Oh, no, Cath, I think it's like the Hostess with the Mostest." [Laughter] And he said, "How many other hosts have a log?" The Log Lady has a certain way of seeing things, and she's been given this opportunity to speak her mind. And what she has to say, what's on her mind--you know, she has a mind like no other person. So she goes the full gamut from the nature of fire to the nature of the universe. It's just the most amazing ruminations.

JT: *She's a fascinating character.*

CC: This gave us a chance to really go back into a character that we really didn't get to explore enough on the series and have a chance to find out what the hell was going on in that mind. And of course the Log Lady's mind is definitely peopled with David Lynch stuff.

JT: *You really seem to enjoy the role of the Log Lady.*

CC: Oh yeah, well who wouldn't? First of all, you know the story that David saw this part for me when we were doing *Eraserhead*. So we really have had quite a few years to think about it. And we've had such fun doing it and actually having a chance to realize this character in *Twin Peaks*. And then after a couple of years to come back and really explore her mind in this wonderful way that we get to do on Bravo was a gift! First of all, we got to spend all this time together. David directed these, and he is such a fabulous director. He can bring out in an actress so many wonderful nuances. It's like working with an alter ego, almost. He really gets into your head and helps you come out with things exactly the way he wants them. He's very precise. It was a wonderful experience to do--I keep using that horrible word. It really was "wonder-filled." We had such a good time together. And it really got me thinking about the big picture, because the Log Lady really doesn't see a microcosm. She sees the whole universe in a unique way.

JT: *It sounds like it was a cooperative effort in developing this character. Did you have a lot of input?*

CC: David always has been the one with the ideas. And I'm allowed input. But he's very specific about what he wants. When he first got this idea and said, "You know, Catherine, some day you're going to play this girl with a log," he really had an image then. And when we started the TV pilot, which he kind of sneaked me into, because he didn't really think ABC would understand, he just sort of put me in on the sly, and of course she captured people's imagination--he knew exactly what kind of log it would be, how the Log Lady would look, very specifically, and then we both developed her background story. He would give me ideas, and then I would ask questions, like, "What do you think her husband was like, the love of her life, this fabulous woodsman that she was married to for such a short time." So he's always been able to give me the specifics. And then I of course have to take that information and make it into my own truth as an actor to come back out again. I feel like I know the Log Lady extremely well.

Miller: *She seems to have both a comical and a serious side. Do you agree, or is there maybe one aspect--*

CC: I don't think that she's funny at all.

CM: *Oh really?*

CC: No. She's got a slight sense of humor, but her skew--her vision--some people would think her vision is skewed--

but she knows more about worlds that people don't even know they want to know about. She's got a real insight into human behavior, and her particular point of view is "the right one" as far as she's concerned. I don't think that she's aware that she is amusing, but certainly she likes to tease. She and Norma had a whole thing about pitch gum, and that's probably as far as her teasing would go. But she's a pretty serious woman. I mean, she's had a tremendous amount of pain in her life.

JT: *Some might say that the Log Lady sort of represents Lynch's work with* Twin Peaks. *Do you see the Log Lady as personifying the show?*

CC: Wow, that would be a fairly self-aggrandizing thing for me to say. I don't know. It's hard for me to get that kind of perspective.

JT: *She's got that connection with nature, the connection with the supernatural, and a mystique about her.*

CC: Well certainly she speaks in a mysterious way, and certainly the world of *Twin Peaks* is a mysterious world. I don't know if I'd go so far as to say she personifies the world of *Twin Peaks*. I don't know what Dale Cooper would say about that. But I do think she knows all the elements of Twin Peaks, she knows the underbelly.

JT: *An intuition, perhaps?*

CC: Yeah. Her intuitive mind probably encompasses the world of *Twin Peaks* in a way that no other character did. And the thing is we didn't really get to see that much of her on the show. We felt her presence. So now with these new Bravo introductions, we really do get to see how that mind works. We get into the inner workings of the Log Lady's mind, which really does let us know a lot about Twin Peaks.

CM: *So you will be the only actor in the new* Twin Peaks *introductions on Bravo?*

CC: Oh yeah, it's just the Log Lady. She's the host--the hostess with the mostest! [Laughter]

CM: *We've also heard that the Log Lady was in the* Twin Peaks *Georgia Coffee commercials that are running in Japan.*

CC: Oh yeah!

CM: *Have all four of them already been shot?*

CC: We shot them all in the summer--last summer--and then I think they started airing maybe in January of this year. And I hear they've been phenomenally successful, but I actually haven't seen them. David has a copy, but I haven't gone and looked at it yet.

CM: *They were filmed here in the U.S. though, weren't they?*

CC: Yes. We filmed them here with a Japanese actor and with Kyle MacLachlan, Harry Goaz, Kimmy Robertson, Mädchen Amick, Dana Ashbrook, Michael Horse, and me. We did them over a period of a week. This wonderful Japanese actor whose name is Usami, but I can't remember his last name, he was looking for his girlfriend. And he comes to Cooper to help him find her. There're all these clues, and they all have the letter "G". Actually, it's a very tasteful commercial for coffee. It's this canned coffee, the most popular soft drink in Japan.

CM: *We're getting people frantically asking us here at the magazine how they can see these commercials, and we tell them that we don't know of any way here in the U.S. From reports that we're received, it almost sounds like the commercials are short parodies of* Twin Peaks. *I guess David is directing these--*

CC: No, they're not parodies at all. They're in the style of *Twin Peaks*, but it's like a "no play," you know that kind of Japanese play? It's very simple. I think that one of the reasons why *Twin Peaks* appealed to the Japanese mind so much is that there's a certain kind of clean line about the way the show unfolded, and these commercials are extremely simple and very beautiful. There's lightning flashing outside the window, and the Log Lady says, "It's true" a lot. And I understand that people in Japan now say, "It's true." It's an amazing thing as an actor to think that you've actually had that kind of impact on people.

JT: *Have you have the opportunity to go to Japan?*

CC: No. You know, I'm really mad. I've never gotten to go since this phenomenon. I'd been to Japan before I became the Log Lady, but I would love to go to Japan and be mobbed! It would be a great experience! In fact, if you put that in your magazine, maybe somebody will invite me! I've wanted to go so much, because when I did the Twin Peaks Festival in Snoqualmie--by the way, there's going to be another one--I really did experience a flying wedge of security guards, and I have to say that *Twin Peaks* fans are really wonderful. They're very, very respectful people. Running into whole large groups of Japanese tourists, and having them really call me the Rog Rady, was a real tickle! It's been great being the Log Lady. I get to do other roles now, which is wonderful. I mean, it's kind of opened up my acting career again. I used to act in my twenties, and then I stopped acting for a while and then did a lot of theatre, and now I'm getting to do movies and TV and stuff, and it's great going on a set and being another character, but having the crew all ask for Log Lady photos.

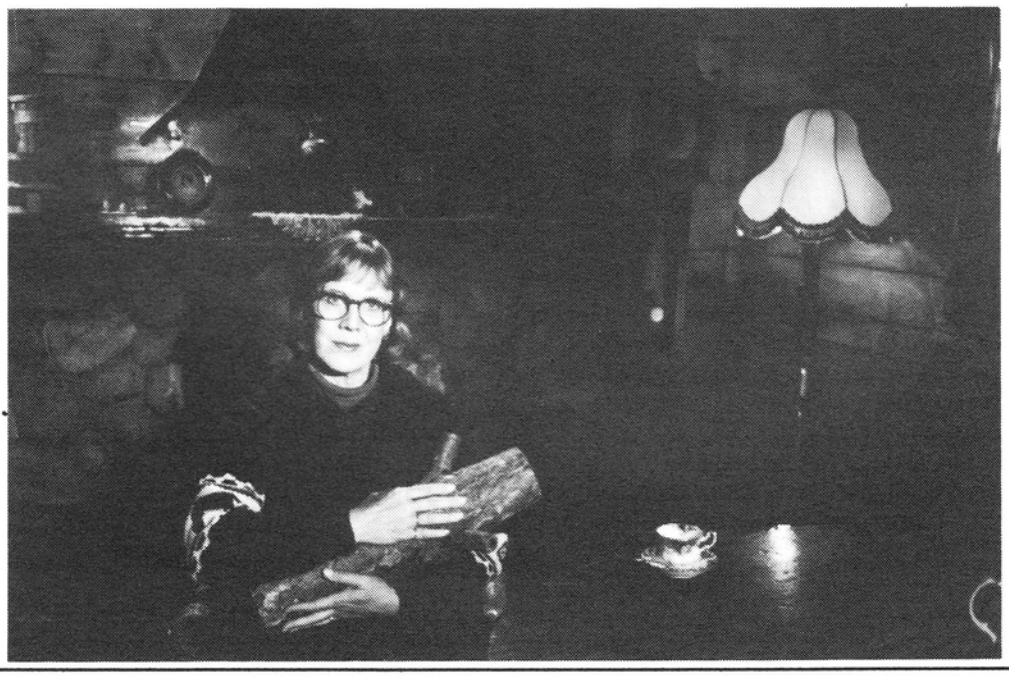

Photo courtesy Bravo

CM: *I was wondering, early on when you had mentioned the computer conference people coming up to you, do you ever think, "Oh, come on*

guys, that's three years ago, give it a break."

CC: No, no, not at all. I mean, what a wonderful thing to become a cult figure in your forties. It's great. It's really been fun. And I have none of that sense of, "Please don't bother me." I don't have that at all. No, it's been great fun. First of all, I get to talk about *Twin Peaks*, which is a great world, and I get to talk about my friend David, who is a great guy. He's a lot of fun. He's just a terrific human being. And we've known each other for twenty-some years. What more could a girl ask for?

JT: *Tell us a little bit about what it's like working on the set with Lynch. What's it like in a work atmosphere?*

CC: Very pleasant. Extremely disciplined, but fun. He knows exactly what he wants, and he speaks a lot like Gordon Cole. He's *very specific!* "CATHERINE! DON'T DO THAT!" He really knows exactly what he wants. He is the best director I've ever worked with. He really gets out of you exactly what he needs to get out of you. And he will take his time getting it. He doesn't seem to have any restraints, which I'm sure drives producers crazy, which is why he produces his own stuff. Because he really does just take the time to do it right.

CM: *You've worked with him on and off over a twenty year period. Do you see any similarities or differences in him and his work over that time?*

CC: Oh, I think that he's just gotten better and better. But he's always been a real genius. He really has. I remember saying on *Eraserhead* that I felt like I was the handmaiden to genius. He's a real regular guy, you know, he's just a really regular, sweet, very nice person who knows exactly what he wants and knows when it's not right. And I think he's just honed his talents as he's gotten older. But he has this incredibly youthful enthusiasm. He never slacks off. When he works, he gives his entire self to the work. He's just an amazing guy.

You know, I do kinda' have to wrap this up, because I have to go to a dress rehearsal. It was great talking to you. I'm sorry I can't stay on the phone longer.

CM: *That's okay. Thanks a lot. We really appreciate it.*

CC: Okay. Bye! ▲▲

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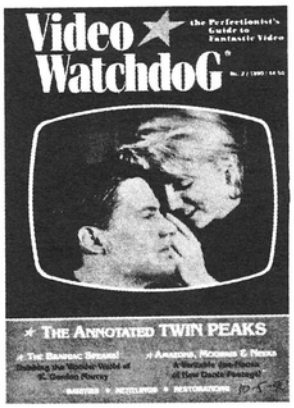

"This is the issue that decided the look and format of VIDEO WATCHDOG Magazine. Less than 2,800 copies were distributed, making it an immediate sell-out and instant collector's item! VW #2 is still one of our best issues and a personal favorite!"

—Tim & Donna Lucas

DARE YOU BELIEVE YOUR EYES?

It's true! The rarest issue in the Video Watchdog collection has been lured back into print! Since you have ordered from us or written to us in the past, we wanted to let you know about it first through this announcement!

To protect the value of the first edition (which has sold for as high as $50) this glossy second printing will feature *Black & White* covers—otherwise, it's exactly the same! If you're lucky enough to own the original, wrap it in plastic and order a reading copy! If you've been clamoring for it, this is the opportunity you've been waiting for!

Quanitities are limited and available *only* through Video Watchdog while supplies last. Available May 3, 1993. Reserve your copy now!

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TWIN PEAKS FANS' FESTIVAL 1993

AUGUST 13, 14, & 15
SNOQUALMIE/NORTH BEND, WASHINGTON
Don't miss out on the year's major Twin Peaks gathering!

REVISIT TWIN PEAKS

Compete in an F.B.I. Clue Hunt.
Examine the filming sites.
Talk with local celebrities.
Dine at the beautiful Kiana Lodge and talk with staff who were in Twin Peaks.
Take your picture Wrapped in Plastic at "The Rock".
Eat Cherry Pie at the RR Diner.
Enjoy a Julee Cruise fan party at the Roadhouse.
Try-out as a Julee Cruise sound-alike/look-alike.
Participate in the Log Lady Relay Race.
Watch FIRE WALK WITH ME on the big screen with your Peak friends at the premier theatre.
Have dinner and breakfast with special stars and guests.
Hike to the top of the "Real" Twin Peaks.
Watch your favorite episodes of Twin Peaks again.
Put your detective skills to use by collecting clues as to how to get the good Cooper out of the Lodge.
Add Twin Peaks items to your collection.
Try out for Episode #29 at Showtime at Twin Peaks High School.
Come dressed as your favorite Twin Peaks character (or object) and win a prize.
Make a tape of your favorite scene and enter it in the "Best Clips Contest".
Watch a tape of a Twin Peaks spoof.
Enjoy a free cup of Joe and real Twin Peaks doughnuts, piled high.
Join small discussion groups and solve dilemmas such as:
Did Laura have to die?
Why was she wrapped in plastic?
Make new Peak friends and keep in touch all year.
The owls are not what they seem.
Help "Leukemia Research Life" which works from Children's Hospital in Detroit, Michigan, with part of your registration fee.

SEATTLE AREA ATTRACTIONS

Northern Exposure Filming Sites • Space Needle
Pike Street People's Market • Puget Sound Cruises
Northwest Factory Outlet Stores • Antique Shops
Mount Si • Mount St. Helens • Seattle Improvisation
Dimitrious Jazz Alley • River Rafting • Camping
Kingdome Tours • Underground Tours

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SCHEDULE

Friday, August 13, 1993

1:00-6:30 p.m. *Holiday Inn - Issaquah (Lobby)*
Twin Peaks Fans Festival Sign-in and Pick-up of Welcome Bag and I.D. Badge. FREE Coffee and Doughnuts. Continuous Showing of Twin Peaks Spoof. Discussion Group Scheduling and Sign-up.

Continuous
F.B.I. Clue Hunt, Site Visitation and Mystery Game

7:00 p.m. *Holiday Inn - Issaquah*
Kick-Off Dinner* - Guest Speaker: Craig Miller, Editor "Wrapped in Plastic".

Saturday, August 14, 1993

7:00 - 8:00 a.m. *Holiday Inn - Issaquah (Lobby)*
Late Sign-in

Noon - 2:00 p.m. *Kiana Lodge, Bonhindge Island*
Kiana Lodge Salmon Luncheon*
Picture at "The Rock" WIP
Tour of Interior Great Northern
Meet Twin Peaks local actors and surprise guests

4:30 p.m. *Gardiner Weeks Park, North Bend*
Log Lady Relay Race

Continuous
F.B.I. Clue Hunt, Site Visitation and Mystery Game
Discussion Groups *Individual Fans' Rooms*
Viewing T.P. Episodes *Alpine Blossom, North Bend*
Visit Northern Exposure sites *Roslyn Redmond*
Try-outs & Sign-up for *To be announced*
"Showtime" - Episode 29

7:00 p.m. *North Bend Theatre*
Fire Walk with Me - Ticket required.
$5.50 in advance (at Festival Registration), $6.00 at door

10:00 p.m. - 1:00 a.m. *Roadhouse (Colonial Inn, Fall City)*
Julee Cruise Fan Party*

Sunday, August 15, 1993

11:00 a.m. - 1:00 p.m. *Holiday Inn - Issaquah*
Fans' Brunch*

2:00 p.m. *Twin Peaks High School (Mt. Si H.S., Snoqualmie)*
Showtime Finale and Awards, Look-Alike Contest

Immediately following Showtime
Cherry Pie Party*

*I.D. Badge and pre-purchase of ticket required.

REGISTRATION

Early Mail Registration Fee (before July 4) $45.00
Late Registration $65.00

Registration Includes:
1) Welcome Bag and Souvenir I.D. Badge needed for admission to all Twin Peaks Fans' Festival Functions.
2) Official 1993 Twin Peaks Fans Festival T-Shirt.
3) Coupon for FREE Cherry Pie (with dinner purchase) at the RR Diner.
4) Entry Blank for F.B.I. Clue Hunt.
5) Mystery Game Rules and First Clue.
6) Discount coupons for Twin Peaks items.
7) Twin Peaks keepsakes.
8) Hotel reduced rates (indicate Twin Peaks Festival when making hotel reservations)
Holiday Inn - Issaquah
The Salish (The Great Northern) - Snoqualmie
Embassy Suites - Bellevue
Days Inn - Bellevue
9) FREE Coffee and Doughnut Welcome.
10) Admission to:
Discussion Groups
Showtime and Awards Ceremony
Log Lady Relay Race
All games, contests, and prizes
11) Opportunity to purchase tickets for:
Kick-off Dinner • Kiana Lodge Lunch
Fan Brunch • Cherry Pie Party
Fire Walk With Me • Julee Cruise Fan Party
12) Fun with local and guest stars that are available.

VOLUNTEERS

We need many volunteers to make a successful festival. If you are able to volunteer for one or more of the following positions, please fill in the appropriate area on the registration form.

A) Discussion Group Host: Bring tapes of your favorite episodes and share with fans in your room (maximum 10 people per group)
B) Discussion Group Leaders
C) Discussion Group Recorders
D) Speakers for the Fan Brunch: Tell of your fan experiences and show pictures, etc., if you have them.
E) Director/M.C. for "Showtime"
F) Decorations Chairman
G) General Helper
H) Banquet M.C.

TICKETED EVENTS §

1) Registration
2) Kick-off Dinner ..... $25.00 per person
Guest Speaker: Craig Miller, Editor WIP.
Other Guests: Local Celebrities
Twin Peaks stars that are available.
Menu: Main Entree Teriyaki Beef Brochettes and Chicken Dijon
3) Kiana Lodge Luncheon ..... $27.50 per person
KIANA LODGE
The Kiana Lodge is a beautiful private banquet facility. This is the site where Laura Palmer's body was found. Numerous interior shots of the Great Northern were taken here. Many of the serving staff appeared in Twin Peaks.
Menu: Main Entree Salmon (or Roasted Chicken if desired)
4) Fire Walk with Me ..... $5.50 per person in advance
Big screen showing at the premier site.
5) Julee Cruise Fan Party ..... $5.00 per person (admission only)
Dance to Julee Cruise's music and participate or enjoy the sound-alike/look-alike performances.
6) Fan's Brunch ..... $16.00 per person
Share Twin Peaks experiences with world-wide fans.
Menu: Breakfast items.
7) Cherry Pie Party
Tickets to be purchased at RR diner.

§ *limited number of tickets available*

LODGING

Please make your own lodging arrangements. Some of the following hotels are holding a limited number of rooms at lower rates for Twin Peaks Fans' Festival participants for a limited time. When calling, please indicate that you are part of the festival group. Please make your reservation as soon as possible. August is Seattle's peak tourist season. Hotels indicated they sell out before August.

Holiday Inn — 190 Exit 15
1801 12th Ave. NW, Issaquah, WA 98027
800-HOLIDAY or 206-392-6421

The Salish Lodge — 190 Exit 27
37807 SE Fall City/Snoqualmie Rd., Snoqualmie, WA 98065
800-826-6124 or 206-888-2556

Embassy Suites — 190 Exit 11A
3225 158th Ave. SE, Bellevue, WA 98008
800-326-2779 or 206-644-2500

Days Inn — 190 Exit 11A
3241 156th Ave. SE, Bellevue, WA 98007
800-325-2525 or 206-643-6644

Motel 6 — 190 Exit 15
1885 15th Pl. NW, Issaquah, WA 98027
206-392-8405

PRE-REGISTRATION FORM

TWIN PEAKS FANS' FESTIVAL 1993
AUGUST 13, 14, 15 • SNOQUALMIE / NORTH BEND, WASHINGTON

Name: _____

Spouse (if attending): _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: ( ) _____

Location during festival _____

How did you hear about the Twin Peaks Fans Festival? _____

_____

I would like to volunteer for the following: _____

_____

NOTE: Late Registration and registration at the Festival is $65.00.

Registration Fee ..... $45.00 x _____ = _____

Tickets:

Kick-off Dinner ..... $25.00 x _____ = _____

Kiana Lodge Luncheon ..... $27.50 x _____ = _____

Fans' Brunch ..... $16.00 x _____ = _____

Julee Cruise Fan Party ..... $5.00 x _____ = _____

"Fire Walk With Me" Movie Tickets ..... $5.50 x _____ = _____

TOTAL ENCLOSED _____

Return this form and a check made out to PEAKS OF ROMEO by July 4, 1993. Mail to: PEAKS OF ROMEO, 8900 N. DUTCHESS, ROMEO, MICHIGAN 48065

FEEL FREE TO PHOTOCOPY THIS FORM SO YOU WON'T HAVE TO CUT UP YOUR COPY OF *WIP!*

Twin Peaks, Twin Nightmares

"My take on it is that it's a kind of a nightmare. Whose nightmare it is, I'm not quite sure. It could be Laura's, it could be Leland's, or it could be someone else's in town that we don't even know about."

That is Ray Wise's interpretation of *Twin Peaks: Fire Walk With Me*, as reported in the September 1, 1993 edition of the *New York Daily News*. As for David Lynch, he is obviously playing his cards close to his chest if one of the *leading actors* of *Twin Peaks* can only guess about what it all means.

We all know that there is something uniquely nightmarish about *Twin Peaks*, and it is not simply on the literal level. Amy Fisher, of TV and tabloid fame, seems to have lived a life as sordid as Laura Palmer's, but there is nothing in that life to strike terror into our hearts. I know one woman, an incest survivor herself, who was driven to tears by *Fire Walk With Me*. That's a very personal reaction, of course, but Caroline Greco (*Single Peek* in *Wrapped in Plastic* #2) is not the only one to suggest that it is incest that is at the heart of the nightmare in *Twin Peaks*: that Laura has invented BOB as her only escape from a truth too terrible to bear.

Yet it is a nightmare, as Greco admits, that others share. And it is a nightmare that is frightening precisely because its nature is obscure. Fear of the unknown is the foundation of horror, but most horror novels and horror movies rely on familiar material. Ghosts and vampires and demons and werewolves are known quantities. They are dangerous, but we are familiar with the dangers. And we are familiar with the wards against them: a vampire can be killed by a stake through the heart, a werewolf by a silver bullet. Ordinary common sense comes to our aid; even an unbeliever, offered a life of wealth or sensuality by a being appearing to be the Devil, might well think: "If he's willing to pay so much for my immortal soul, I must actually have one. Better keep it!"

But in the nightmare universe of *Twin Peaks*, we have no such escape, and no familiar guides. What are we to make of BOB, or the One-Armed Man, or the Man from Another Place, or even the Tremonds? In the TV series, we thought that the One-Armed Man was on our side; but in the movie, we learn that the Man from Another Place is his missing arm, and while his relationship with BOB remains problematical, it is clearly not that of a being who has renounced his evil partner after having seen the face of God. Can we trust even the Giant/Elderly Waiter, after having seen him/them in the Red Room with the Man from Another Place? Are the Red Room and everyone we meet there part of the Black Lodge, or are there two Red Rooms, with each entity having both a good and evil doppelgänger? We realize that we know almost nothing about those entities--who or what they are, or what they want of us--let alone how to ward against or propitiate them. From their first invocation of "Fire, walk with me" in the series to the eerie vision of their meeting above the convenience store in the movie, they terrify us because they play with reality in ways we cannot begin to fathom.

Although Wise and Greco may be right about *Twin Peaks* as the literal nightmare of Laura Palmer or another, we would surely be disappointed to learn, as in a notorious episode of Dallas, that it was "all a dream." But perhaps it is both nightmare and reality or, more precisely, nightmare become reality. What if Laura Palmer can/could dream true?

In Ursula K. Le Guin's *The Lathe of Heaven*, George Orr can dream true: his "effective dreams" change reality--but only he knows this. When he wants to avoid the sexual advances of an aunt, he dreams her out of existence; afterwards, as far as anyone else can remember, she died six weeks earlier. When Orr manages to convince a psychiatrist of his power (which he wants to lose), the psychiatrist induces him to have dreams that will "improve" the world: a plague "solves" the population problem after one such dream; after another, everyone has gray skin, and nobody but Orr and the psychiatrist remember that there ever were any races, or a race problem. At the end, Orr is even led to dream up an alien invasion to unite a warring humanity--before the monumental hubris of this tampering with reality brings a catastrophic nemesis.

Even dead, Laura Palmer seems to dominate the lives of everyone else in Twin Peaks: "They didn't bury you deep enough," Donna Hayward cries at her grave side. Perhaps she doesn't know the half of it. Perhaps Laura's nightmare has altered the very reality she and other residents of Twin Peaks inhabit and has actually created BOB and all else that seems so supernatural. Perhaps Laura has dreamed so truly that she has even drawn Dale Cooper, Windom Earle, and others, far from Twin Peaks itself, into her own nightmare reality--a reality they cannot escape, any more than the good Dale can escape the Red Room at the end of the series. Laura's power to dream true would even explain the inconsistencies and contradictions of *Twin Peaks*--for we cannot expect logic of a nightmare, especially that of an adolescent girl. Unlike George Orr, moreover, Laura would appear to have no idea of her own power--at least consciously--even though she may have altered reality more than once.

At the end of *Fire Walk With Me*, Laura has achieved a

by John J. Pierce

sort of apotheosis: she looks positively radiant, and even her tears are the tears as happiness. She has her own angel to watch over her and the good Dale himself as her (eternal?) companion (lover?). Has she at last become the heroine of her own dream? Is this an ending that Dale or anyone else could have yearned for? Laura's salvation beyond this plane is just the opposite of the damnation she seemed to face on Earth, where her life was a downward spiral of sexual abuse, drugs, and promiscuity. Reality offered her nothing; only in fantasy could there be any meaning to her existence, or any consolation. But even the fantasy could begin only in nightmare, with the creation of BOB to mask the terror and guilt of incest. Guilt? That feeling should have been her father's alone, but we have all read enough about sexual abuse to know that it is the victims who feel guilty--who believe that they have somehow caused the abuse. By creating BOB, Laura is not only suppressing the consciousness of incest, but attempting to exonerate Leland.

Because Laura has dreamed true, BOB has become real. She can have the reality of a loving father who is only at times possessed by an evil demon. But because she is no more conscious of dreaming true than those around her, she has no knowledge of this: she must still endure the visits of BOB, and nothing has changed in the rest of her life. She desperately wants that life to have some positive meaning, and she has the power to give it that meaning--but she has no knowledge of that power. Yet, piece by piece, she can construct a fantasy world in which she becomes the center of existence. Perhaps she knew Gerard, but only as a one-armed shoe salesman. Perhaps she had seen the Man from Another Place, but only as a midget in a traveling circus. She must have known the Tremonds from her Meals On Wheels route, but they may have been nothing more than they seemed--until she gave them a new role in her fantasy-become-reality.

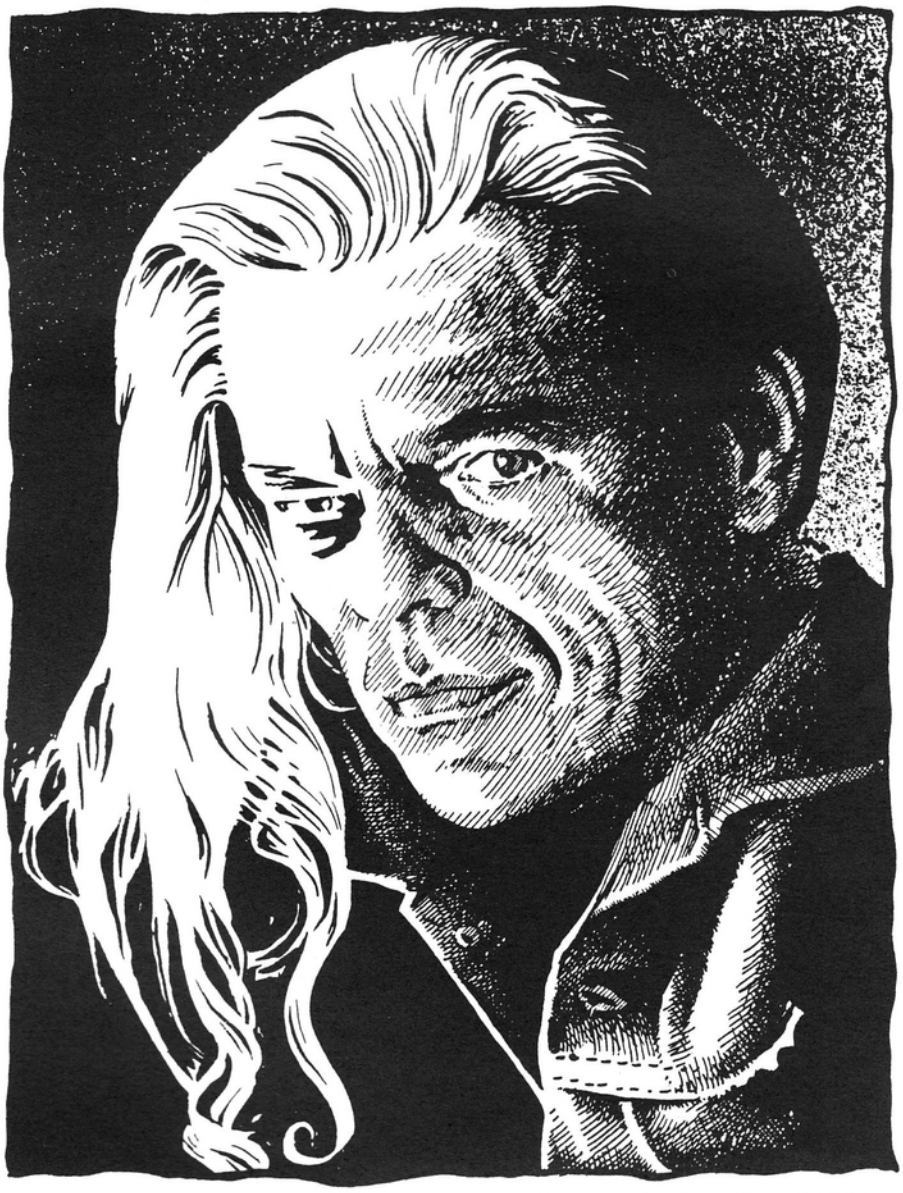

Illustration by Larry Hunt © 1993

Bearing in mind that one of Lynch's own favorite films is *The Wizard of Oz*, in which the family and friends of Dorothy are cast in new roles in what turns out to be a dream, we should not be surprised to see the same kind of thing happen in Twin Peaks. And we can see other elements from everyday life that may have been transmogrified by Laura's dream. There is a parallel between those odd speech patterns of the Red Room, for example, and the diction of Jacques Renault in the pink room at Partyland--with the accents on the last syllables ("Because there's no tomor*row*," etc.). There are the prosaic (in this world) items like creamed corn ("garmonbozia") and scorched engine oil that become magical talismans in the world of the Red Room and its entities. And can it make any sense, outside a dream, for the legendary Glastonbury Grove of England to be transplanted to Ghostwood Forest in Washington State?

Even beyond the grave, Laura can dream true and use her evolving dream--and perhaps the growing consciousness of that dream--to resolve the contradictions of her life, even if, in so doing, she creates contradictions that bewilder us. When she first summons Cooper into her dream, she is not even fully conscious of who or what she is, and the words that name her killer cannot be heard--perhaps she does not yet want them heard, for she is still torn between exposing and protecting Leland. So are her surrogates, the One-Armed Man, the Man from Another Place, and the Giant, who both reveal and conceal. Why should the Man from Another Place, speaking through the One-Armed Man, not tell Dale in the first place that it was Leland possessed by BOB? Because Laura doesn't want him to! Why is there a second Mrs. Tremond, who hands Dale an alleged page from Laura's diary written after the diary was given to Harold Smith? Because Laura created both, perhaps less to aid

Cooper than to further a bond with him.

Because Laura is torn by inner conflict, her agents both help and hinder Dale in solving her murder. She wants to redeem her father as well as herself, but she delays too long--it may be the shock of Madeleine Ferguson's murder that finally forces her hand. In the fantasy reality she has created, of course, her father can be redeemed, once she arranges for Dale's ears to be unstopped in the replay of their dream at the roadhouse. By this time, however, she knows what she is doing, even if the fantasy she has created may have gotten beyond her control and caused side-effects she never intended even unconsciously. Did she really want Windom Earle in her reality, for example, or was he just sucked into it along with Dale? Remember that what transpired between Earle and Cooper, and almost everything else in our world--in Twin Peaks or elsewhere--was a part of the basic reality before Laura began to dream true (Or was it? Let's not think too much about that!).

Still, Laura can use whatever chances befall her. Is she in love with Dale? Is she jealous of Annie Blackburn? Is that the real reason Dale must be drawn into the Red Room? Is it his fate to become part of the romantic fantasy that has evolved out of what was once just Laura's nightmare? Has she literally reshaped reality to suit her? Laura Palmer's dreaming true could certainly resolve any number of mysteries--such as the fact that Leland seemed to be himself, and aware of what he was doing, when he killed Teresa Banks, even though we had earlier/later (TV/movie time vs. real time) been given to understand that he was but the unconscious tool of BOB: Laura could not "edit" the Banks murder in her true dream until after she learned that Leland was responsible for it.

If the One-Armed Man, the Man from Another Place, and the Giant are actually personalities created by Laura, their cryptic language and behavior make a certain amount of sense: they are all Laura, talking to herself and others in a private code. Otherwise, why shouldn't the One-Armed Man just deliver a simple warning to Laura, instead of screaming about a stolen can of corn and stillness being like a formica table top? Why else should the Giant (Laura's super-ego?) and the Man from Another Place (her id?) appear together in the Red Room, although they are supposed to be on opposite sides in the struggle between the White and Black Lodges? Is the Red Room itself actually a projection of her unconscious?

Yet there are still other mysteries and contradictions in the world of Twin Peaks: even at the time of Teresa Banks's murder, for example, there is Black Lodge involvement--the Tremonds, the ring, "electricity" (the manifestation of the Man from Another Place).... It may be that Laura herself is not the dreamer--or not the only dreamer. Could the Lodge be a circle of true dreamers, and Laura their latest initiate? Could apparent contradictions in the fabric of reality be created by true dreamers dreaming at cross purposes?

"We live inside a dream," says Phillip Jeffries in *Fire Walk With Me*, in a fleeting scene as frightening as any in the movie. Whether it indeed turned out to be Laura Palmer's dream or another's, *Twin Peaks* as a true dream would not disappoint us, for we would have both the nightmare and the reality.

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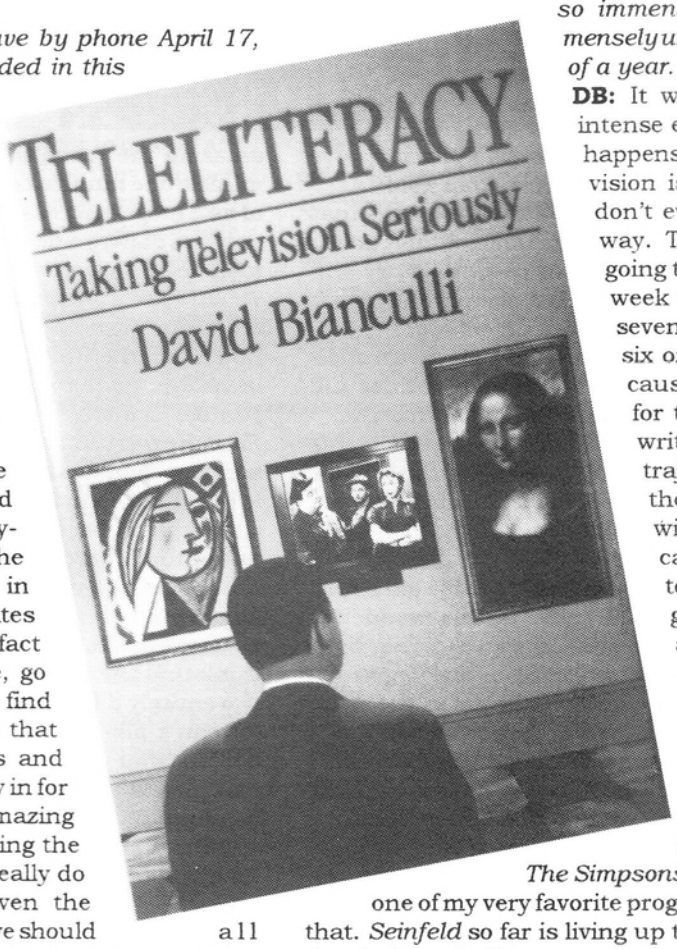
David Bianculli Takes Television *Seriously!*

David Bianculli has been a television critic since 1975. His columns appear in the New York Daily News *and the* Philadelphia Inquirer, *and he provides reviews for National Public Radio's "Fresh Air." His book* Teleliteracy: Taking Television Seriously *was published last year by Continuum Publishing. Previously, his articles on television had appeared in* TV Guide, Rolling Stone, Film Comment, Washington Journalism Review, Parents' Choice, *and many others.*

We picked up his book last year in part because of the extensive analysis it gave to Twin Peaks. *(WIP readers may remember our mentioning the book in* Wonderful & Strange *in the second issue.) We thought it would be a kick to interview him, if we could just get hold of him. It turned out to be easier than we'd ever imagined. He was already a subscriber to the mag!*

Craig and John interviewed Dave by phone April 17, 1993. Because things got so crowded in this issue, we're spreading the conversation over two issues. We didn't want to cut it down to fit into one issue. When you read his fascinating insights into television and its role in our lives, we think you'll see why. Our thanks to him for his time and generosity.



Thorne: *In your book* Teleliteracy: Taking Television Seriously, *you say that* Twin Peaks *is an excellent example of TV at its best. Why do you think that it is?*

Bianculli: There is no question to me that it's art. It holds up to repeated viewings. It has the sort of multilayered information and attitude. The very stuff that you guys are doing in *Wrapped in Plastic* is what validates *Twin Peaks* as art in my mind. The fact that you can, in every single issue, go back and recreate a chess board or find some dusty old fifty-year-old novel that ties into it. I was stopping frames and seeing subliminal cuts that were only in for one frame edits. There's just an amazing amount of work that went into making the series enjoyable and memorable. I really do think that it was. I think that even the clunker episodes of *Twin Peaks*, and we should all admit that there were some, were better than most average television. The best episodes were right up there with the best of television.

Miller: *A lot of viewers thought that the* first *season was great, but that the second season was just awful. We get letters about that. Do you agree?*

DB: No. No I don't. I think that unfortunately for *Twin Peaks*, when it needed to have a good episode the most was when it fell down. It seemed when it was coming back from a hiatus, or when it was coming back off a cliff hanger, or the opening episode after a break when you really wanted to pull people back in, it was always a letdown. But then the episode after that was always magnificent. It was maddening. It was like if you made it a two-hour episode, I think particularly the last time they came back from hiatus, it would have just renewed interest in the show rather than help dilute it. But I think that what really happened with *Twin Peaks* was that once they got into the schedule of weekly production in the second half of the second season, it was just too much to be able to do, and I think that for a while there was just less quality control. "Hey, let's do that!" "OK!" They painted themselves into some pretty tough corners that way. But I still do love the show.

JT: *You devote a number of pages in your book to the short "life cycle" of* Twin Peaks. *Tell us how a program could be so immensely popular and so immensely unpopular all within the span of a year.*

DB: It was just, I think, a more intense experience of the sort that happens with television. Either television is very bland and basic--I don't even mean bland in a bad way. Take the Cosby show. It is going to be the same sort of show week in and week out for six or seven or eight years, so it lasts six or seven or eight years because it is well performed and, for the most part, pretty well written. The shows that have trajectories are different from the norm, and what happens with these shows is, in most cases, it takes about a year to get discovered. Then they go up for a couple of years, and they're the big new hot thing, and then they fall off just as quickly as they climbed up. *Miami Vice* fit into that pattern. *Moonlighting* fit into that pattern. *The Simpsons* has not fit into that pattern. *The Simpsons* has just stayed high. It is one of my very favorite programs on TV. I'm glad to see that. *Seinfeld* so far is living up to that pattern, but I hope that it doesn't slide.

I think that audiences are beginning to appreciate more when something is truly different. I think that *Twin Peaks*, in a way, was mishandled by the network. In another way it let itself down in those key areas we already talked about.

CM: *This isn't quite related to television directly, but I was wondering if you saw the* Twin Peaks *film and what you thought of it?*

DB: I thought the first part was essentially a mini *Twin Peaks*.

JT: *Are you talking about the first half hour?*

DB: Yeah, the first half hour. It paralleled all of *Twin Peaks*. It was an outsider coming into a strange little town and discovering a body, except it was Teresa Banks instead of Laura Palmer. It had the strange little people and the remake, and I loved that. I thought that was really interesting. I have to say that I think that the last half of the movie let me down.

JT: *Well, you are not alone with that opinion. We find there is split opinion on the film.*

DB: I also think that same thing. I wish that we had just one more episode of the series, because we came so close in the doppelgänger episode of the Black Lodge of really getting bizarre as bizarre can get and still be entertaining. But I think with the freedom of going theatrically they went more bizarre than you can get and still be entertaining. And I think that it was a little too dark. It didn't seem to be part of the same whole all the way through. I don't mean in terms of the movie. I mean the last half the movie, I don't know if it really fit emotionally with the rest of the series, even though it did chronologically.

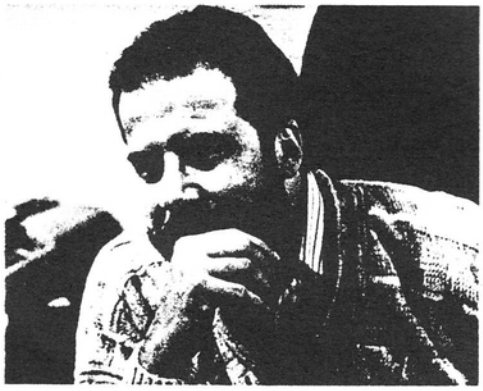


Photo by Bryan Grigsby

CM: *A lot of people think they copped out by going with the prequel instead of going with the sequel. Your complaints don't seem to have anything to do with that. Did that aspect bother you?*

DB: No. I don't mind having a prequel. Although I think that it was one of those things that, in our minds, at that point, we had built up--especially if you had read the diary and everything--you probably built up even scarier and sexier images than what were eventually put on screen.

But my anger towards the show and my frustration towards the show is having what was supposed to be the season cliffhanger just leave us all hanging on that cliff.

JT: *Exactly.* Twin Peaks *has returned to television this summer on the Bravo cable channel. In our second issue, Joe Bob Briggs says that the show belonged on cable from the beginning and that he thinks it would have lasted to this day under that format. Do you agree?*

DB: I was always hoping that it would go to cable once ABC dropped it off. I don't know if cable is this wonderful panacea. There are very interesting shows on cable right now--Gary Shandling's *Larry Sanders Show* and *Dream On* and even *Red Shoe Diaries*, which is really not in the same league as those shows or Billy Crystal sessions when that's on HBO. But, it stands out as something really different. I think that *Twin Peaks*, like *SCTV*, could have gone from network to cable. And so I think that Joe Bob is right.

CM: *I heard or read somewhere that they had actually shopped it around to cable, and there was someone who was interested, but they just couldn't swing the one and a half million dollar per episode price tag.*

DB: The rights were preemptive. I think it was Bridget Potter at HBO who nibbled a little bit. But never took it. I am not absolutely sure about that. I don't know if you guys feel that it is ever going to surface again. I think we have seen all we're going to see of *Twin Peaks*. And I think that is sort of unfortunate.

CM: *Probably so. Maybe another movie sometime. You never know. After the* Star Trek *experience, "never say never again." Maybe if it accumulates a kind of cult status five years down the road, particularly if MacLachlan's other films are not successful, and if Lynch is looking for something to do, and his feeling is that there is a general mood in the country of, "You remember that great television show ten years ago where they were doing all this wild stuff?" I wouldn't expect it any sooner than that.*

DB: The one thing that ABC's Robert Iger, the executive there, is right about. If *Twin Peaks* had a been a single season self-contained mini-series, it would probably go down as *The Prisoner* has in the great television experience. And they are doing that with *Wild Palms*, and I think they will get away with it too.

CM: *You use David Lynch's development of* Twin Peaks *as proof that movie directors can move to television and still create amazing work. We've seen Abrahams' & Zucker's* Police Squad *and Michael Mann's* Crime Story *in the past, and now comes Oliver Stone producing* Wild Palms, *George Lucas's* Young Indiana Jones, *and Barry Levinson's* Homicide. *We have two questions relating to this: (A) What does the television medium offer these accomplished and successful movie directors that films do not?*

DB: For one thing about twenty times as many audience members as they're ever going to get from their films. It's amazing the reach of television. When you think of this miracle one hundred million dollar mark, it is what we think of as a mega-success for films. Even if you are generous at only five dollars a ticket, that's only twenty million audience members. *Roseanne* reaches like forty million a week. So a TV success is phenomenal, and the top ten or twenty shows reach more than all but the biggest films. So one thing is the reach. Another thing is the development of characters and ideas over more than the limited time span of a film. When you see something like *The Singing Detective*, or *Pennies From Heaven*, something that will take a mini-series form of seven to eight hours and do superb things with it. *She Devil* is four hours. And then you have direct comparisons. You watch the subsequent film remakes of those and they're awful! Right now they're going to make a film called *Prime Suspect* from a wonderful four hour mini-series into probably a pretty bad two hour movie. Simply, they got excited because the television version was so good. I happen to think that the movie *M*A*S*H* and the series *M*A*S*H* are two entirely different animals. I love them both. I think that Altman's film is much darker. But the character development that you have over all those seasons and all those episodes is something you can't get in any other visual medium.

JT: *That gets back into what you were saying a little earlier. As the characters evolve over time, the viewer involvement evolves over time. People become attached to these characters on television.*

DB: As we're speaking now we're about a month away from the last episode of *Cheers*. And you think of when Johnny Carson left, he was a real person. You invest so much time, energy, and emotion into the characters on television that you like, that it is tough to let 'em go. That's why *WIP* is so successful.

CM: *The other half of the director's question is that except for Michael Mann's* Miami Vice, *we can't think of any sustained television success by movie directors. Should we draw any conclusions from this?*

DB: They still haven't learned their lesson. There is still a

snobbishness that exists, a caste system between television and film that has got to be broken down. It used to be that actors in this country wouldn't even traverse from one side to the other. Now you only have a few like Tom Cruise and Jack Nicholson who haven't crossed over. But most have, and for a quality mini-series or movie project, it's not thought of as a step down. Writers are more willing to do it, but a lot of directors feel that if they are going to do TV, they'll do one big project, or they'll do something fun, like a *Tales from the Crypt* or something for cable. And then, that's it. They are not thinking to tie themselves up in something that, if it's successful, will lock them in for seven years. But I think that what they should be aiming at--the mini-series is my very favorite television form. When you get into serialized dramas like *Twin Peaks*, you are actually talking about just extended mini-series. I think that there is just so much potential there that there shouldn't be a snobbishness about it at all. There ought to be a lot of crossing back and forth.

JT: *Most of us are frustrated that our favorite programs are usually canceled due to poor ratings. Will TV always be tied to the Nielson ratings?*

DB: I think that once we get into fiber optics, we are going to miss this time as the grand old days. That's the scary part.

JT: *Could you explain?*

DB: What's going to happen is that except for live news and sports, which we'll still be tuning into as they happen, maybe having to pay for the privilege, the new development of systems delivery for TV is going to say, for example, whether you have to pay for it, or whether it's advertiser supported and you just sign up for it. Let's say you subscribe to NBC. They'll download all the programming for a week, and you'll just have it recorded on your CD at home. And you will be able to call it up to watch what you want to watch, when you want to watch it. So if your favorite show is *Seinfeld*, as soon as the NBC delivery gets dumped in for that week you pull out *Seinfeld*, and you watch it.

CM: *So would they download the commercials with it, or would this be commercial free?*

DB: Sure, you download the commercials with it, so you'd have to fast forward. Once we get into a delivery system where everything's available, with hundreds of channels, there will be no one channel or two or three channels that will dominate the national interest as the networks have since television began. What we have in network TV is the last mass medium. Part of my book goes into that with the development of vaudeville, theater, film, radio, and all leading up to TV. Once we get into fiber optics and computers, there's not going to be one medium anymore that can attract the sort of simultaneous audience delivery that TV has now. And I think we're going to miss that when it's gone. I hope we do. The idea of talking about what was on the day after the first *Twin Peaks*, for example--everybody was buzzing.

CM: *You mentioned* Wild Palms *earlier. What did you think of it?*

DB: I liked it. But here's an interesting warning. This is something getting back to *Twin Peaks* having a bad episode when it needed a good one. I had seen three hours of *Wild Palms* and still wasn't sure whether I liked it, because I didn't know whether all of these threads they were tossing out were going to come together. The only time I'd ever really felt that before, watching TV, was when I saw *The Singing Detective*. After two hours of that I still wasn't sure, but then in the next hour it all coalesced so beautifully, that you realized you were watching something truly special. That happens with *Wild Palms* in the fourth of sixth hours. That's when it all comes together, and it really takes off.

David Bianculli

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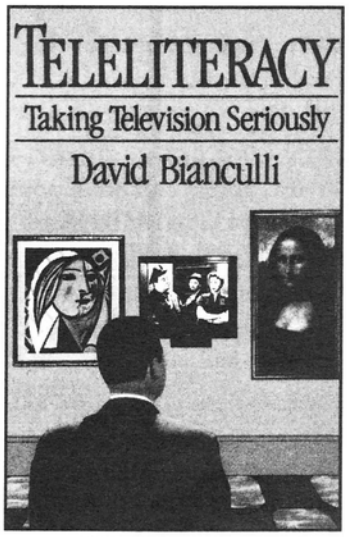

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—David Bianculli

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JT: *So it requires a commitment on the part of the viewer.*
DB: It does. And the way they were originally going to schedule it at ABC, over a six week period, never would have worked. But apparently--I've talked with people behind the scenes--they acknowledged the same thing I did. And so, they scheduled it so that the first part will be two hours, the second part will be two hours. And then, the third and fourth nights will be an hour apiece. If the first night is odd enough to get you back for more, by the time you have devoted the second night to it, you're hooked with good cause. They're actually scheduling it four nights in a row, rather than weekly as they were going to.
CM: *In the press release stuff that ABC sent, they have been real adamant that this will not leave you hanging like* Twin Peaks, *because it has gotten pre-press publicity in which it's been compared to* Twin Peaks. *While that can work for them in some ways, they are more afraid that it might work against them. In the news conference that Stone and few of the other people had a couple of months ago out in California, they made it extremely clear that they won't leave you hanging, that they will wrap up all the loose ends. And I think they are trying to get people set that they are not going to do to them what* Twin Peaks *did.*
DB: Right. You know they're the ones that did that to *Twin Peaks.* I think that is sort of unfair. If they had renewed it for one more season, or had not put it on Saturdays to kill it along with *China Beach*, it might have kept going. They are really worried about that, and with good reason. The very first scene there is a rhinoceros in an empty swimming pool. People who see that are going to think *Twin Peaks* right away.
JT: *Well, that might be good.*
DB: Yeah!
JT: *Your book argues that television deserves more respect. For the benefit of our readers: are you suggesting that television* as a medium *has great potential, or that the material actually being broadcast is of a high quality?*
DB: Both. I am not an apologist for the medium. I have been a TV critic for eighteen years now. I see more bad TV than anybody else. Ninety percent of television is awful. Theodore Sturgeon said that ninety percent of everything is crap. And that is softening it a bit. He's right. I would put, and I do put, TV up against any other popular medium and say that the top ten on TV or certainly the best that TV has to offer, is as good as what is coming out of the best seller list in terms of books and most popular films. There is a lot of quality there. I think *The Simpsons* is art. I think *Seinfeld* is art. *Northern Exposure.* Just because they happen to be watched by millions and millions of people doesn't mean that they have nothing to offer.
JT: *Why does TV entertainment have such a bad reputation in the United States?*
DB: Same reason radio did when it was the reigning medium. First of all, it's the reigning medium, and that one always gets dumped on until something else comes along to replace it. But past that, TV is free; it's right there. Fred Allen said that radio was like running water, except it got less respect. It was always right there, and TV is right there.
JT: *You mentioned just a few minutes ago the Hollywood caste system between film and television, and how many film critics (and in your book, specifically Roger Ebert) perpetuate the idea that television can never be as good as film. Has this attitude started to change in the last few years?*
DB: I don't think Roger's has. I find it so amazing that nobody can point out the fact that *The Crying Game* and *Howard's End*, for example, were television movies made in England. They were financed just like American Playhouse financed *Long Time Companion* and *Testament* and *Stand By Me* and *The Thin Blue Line* here.
JT: *Are you saying that the actual theatrical versions that we've seen in the U.S. were originally made-for-TV movies?*
DB: Yeah! And *Das Boot* was a mini-series for TV. I'm sure that Siskel and Ebert have no clue about the fact that *Howard's End* and that *Crying Game*--I loved them both--had their origins in television.
CM: *So you think it's just that they don't know, as opposed to this idea that anything from Europe has a kind of aura, the way it is with comics--you know, if it's from Europe, it's good, if it's from the U.S., it's garbage.*
DB: Exactly. *Mona Lisa* was one. When you think about the ones that come over, you can almost tell the British tele-movies and what those sorts of things look like. To me the medium does not matter. I am not trying to say that television is better than any other media. I'm just trying to say that it deserves a shot at parity.
NEXT ISSUE: *David concludes his interview by talking about* Twin Peaks, Hotel Room, *Harlan Ellison,* The Simpsons, Rocky and Bullwinkle, *Stephen King's* The Tommyknockers, *and much more! Don't miss it!*

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(Wonderful & Strange continued from inside front cover)
shipped out the following Monday. They usually arrive at the Win-Mill offices on Tuesday, where we work at break-neck speed to ship out the subscriber copies by Thursday. They are shipped third class bulk, which, the post office tells us, can take up to one to two weeks to arrive. If we shipped the magazines first class, the subscription price would have to go up dramatically, and we're trying to keep it as low as possible. As always, if you're worried about whether your copy has been shipped, give us a call.

One final note. We're trying to revise our publishing schedule so that your copies arrive in the *middle* of the month, instead of late in the month (or even, in a few cases, early the next month--aaacckkk!). It hasn't been easy, but we hope to get it solved by *WIP* 6 or 7!

Meet the *WIP* Guys!

Both of *WIP's* co-editors, Craig Miller and John Thorne, will be at the 1993 Twin Peaks Festival in Washington. For information on that event, see our *World Spins* section and the ad on page 13. They will also be at the Dallas Fantasy Fair at the Dallas Market Hall Convention Center on June 18-20.

Craig is expecting to attend the Atlanta Dragon Con & Comics Expo July 16-18 at the Atlanta Hilton and Towers. It should be a great show. Joe Bob Briggs, whom we interviewed in *WIP* 2, is also scheduled to be there!

Craig is also hoping to get up to the Chicago Comicon on July 2-4 and the San Diego Comic Convention in August, but nothing's definite right now. Stay tuned!

Finally, we sincerely want to thank all our supporters out there who have written, called, and told their friends about *Wrapped in Plastic.* Our continued success is in your hands!

Craig Miller
John Thorne

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The World Spins

Illustration © Larry Hunt

Wild Palms Big Disappointment in Ratings

Oliver Stone's first foray into television was not the ratings bonanza that was expected. The Nielsens revealed that *Wild Palms* came in second in its time slot against some fairly lightweight competition and 27th for the week. CBS's new movie *There Was a Little Boy* starring Cybill Shepherd and John Heard beat out *WP* and came in 16th for the week; part one of NBC's *Woman on the Run: The Lawrencia Bembenek Story* starring Tatum O'Neal finished last in its time slot at 38th for the week. In fact, after the third night's *WP* episode, *Nightline* had prepared a report on "virtual reality," one of the primary elements of *WP*. In the introduction, Ted Koppel remarked that the audience "was staying away in droves" from the highly publicized mini-series. This announcement was surprising because both shows are on ABC. One might have thought Koppel's language would have been a little more tame. In any event, as this issue of *WIP* goes to press, the ratings for the following episodes of *WP* have not been released.

Photo by Bob D'Amico, © 1993 Capital Cities/ABC, Inc.

WIP will have a full report next issue, but our initial reaction to *WP* is that it hardly takes television to the "next level," as we thought (hoped?) it might. The early comparisons to *Twin Peaks* are clearly inaccurate, not because *WP* resolves all its conflicts and *TP* does not, but because *TP* actually *did* bring some innovative elements to television, whereas *WP* is basically a well-made science fiction television movie.

Perhaps our expectations were too high, and we are judging *WP* unfairly. The story is about Harry Wyckoff, a man hired by Senator Anton Kreutzer who is attempting to use three-dimensional holographic television broadcasts to further his own power-hungry ambitions. Wyckoff finds himself torn between two political factions (the Friends and the Fathers), each of which controls various members of his family and friends.

The science fiction element--the "virtual reality" technology--is closely tied to the warring political factions, neither of which is delineated. The closest we come is when the Friends are once described as "Libertarians." It's suggested that the Fathers are more Authoritarian, but again, that's just a guess, since we are never told. We're apparently supposed to root for the Friends, but since neither group is defined, it's hard to care who wins out. Since this forms one of the major subplots of the film, if you don't care who prevails, it's hard to become extremely involved emotionally in much of the show.

And speaking of emotional involvement, the casting truly floundered. James Belushi (in the lead role of Harry) has about as much screen presence as a chair. Dana Delany as Grace Wyckoff is another disappointment, as is Angie Dickinson as her mother and Ben Savage as her son (so to speak).

On the other hand, a few performances stand out. As always, David Warner (Eli Levitt) and Brad Dourif (Chickie Levitt) provide fantastic, intense performances. Robert Loggia is exceptional as the obsessed Senator, and Nick Mancuso's Tully Woiwode is quite effective.

In fact, some of the positive elements of the show make watching it all the more frustrating, for the possibilities of a great series could be seen. The photography, while not up to the standards set by *Twin Peaks*, is nevertheless quite good, perhaps helped along by the film directors who worked on the project. The overall look of the show is certainly a cut above that hideous "TV movie" look (you know what we mean). The sets are generally imaginative. And the musical score is great. (Only the inclusion of the sixties songs splits the opinions of *WIP's* editors. John really enjoys the way they added characterization and mood to the film. Craig likes the songs but is sick of constantly hearing them in commercials and films and sees them, in this particular case, as further evidence that Oliver Stone, still trapped in the sixties, needs to grow up and mature.)

Overall, *Wild Palms* turned out to be a mixed bag, with a lot to recommend it, but also some fairly serious drawbacks. As we mentioned, next issue we'll have a complete analysis.

Twin Peaks Festival 1993 Set for August!

We're excited about the 1993 Twin Peaks Festival set for August 13-15 in Snoqualmie and North Bend, Washington. Both of *WIP's* head honchos, Craig and John, are going to be there, and they're anxious to meet as many of the mag's readers as they can--current *and* future! See the full page ad for the Festival on page 13, and make plans to come. (If Craig and John can get there all the way from Texas, most of you don't have any excuses!)

If you're flying in to Seatac (Seattle-Tacoma) airport, you'll want to rent a car (things are *really* spread out in that

area) and take Interstate 90 east (if you try to go west, you'll end up in the Puget Sound) toward North Bend and Snoqualmie (about thirty miles away).

The Festival organizers are also compiling the world's greatest *Twin Peaks* mailing list. If you would like to be added to it (don't worry; you won't get a bunch of junk mail from people wanting to sell you aluminum siding and gold credit cards), send your name and address to: Peaks of Romeo, 8900 N. Dutchess, Romeo, MI 48065.

Finally, they're interested in getting in touch with anyone involved in the old COOP organization. Drop them a line!

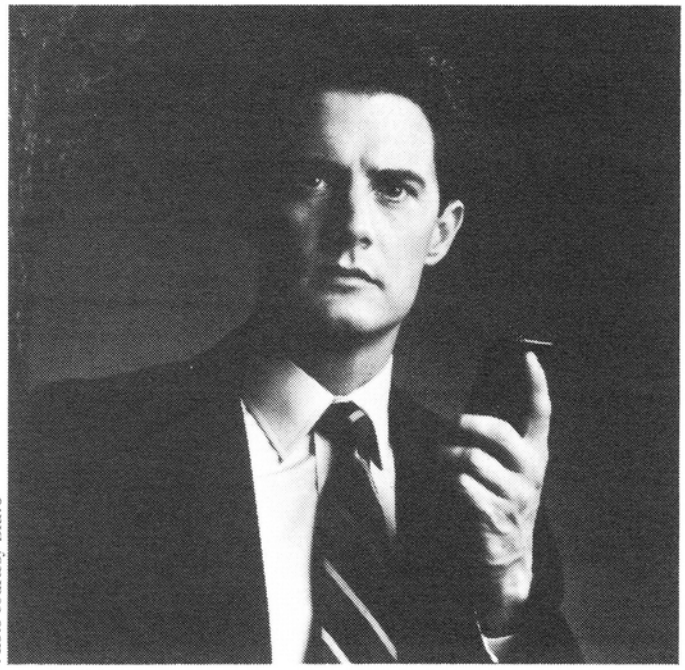

Photo courtesy Bravo

Bravo Cable Rebroadcasts Entire *Twin Peaks*, Includes New Material!

Beginning Friday, June 11, *Twin Peaks* will air exclusively on Bravo as the first of its "TV Too Good for TV" showcase! But perhaps the best news for *TP* fans is that the Log Lady (played by Catherine Coulson--see our interview with her on page 10) will introduce each episode. Her introductions have been written and directed by David Lynch exclusively for these Bravo presentations!

All thirty-two hours of *Twin Peaks* will be shown, meaning that the second season will be seen for the first time since its original airing. (ABC never reran those episodes, and, with their idiotic scheduling, it was not difficult to miss one accidentally the first time around.) This will also provide new fans a chance to see the entire run--such as fans who started with *Fire Walk With Me*. (Believe it or not, here at the *WIP* offices we've heard of quite a few.)

Episodes will be airing on Friday, Sunday, and Tuesday nights. Call your cable company to see if they carry Bravo. If they don't, call them anyway and tell them to add it! Bravo currently reaches ten million homes, and their "TV Too Good" showcase is part of a campaign to encourage dramatic growth this year. Bravo has told *WIP* that the channel is also offered as part of a few satellite dish packages, so it can also be picked up that way.

Here is the schedule for June. If you've missed the June 11 date, don't worry! You still have some opportunities to catch up.

Episode 1 (i.e. the Pilot) premieres Friday, June 11, at 8:00 P.M. and later at 1:00 A.M. Repeats Sunday, June 13 at 10:00 P.M. and 3:30 A.M.

Episode 2: Friday, June 18 (8:00 P.M./1:00 A.M.); repeats Sunday, June 20th (10:00 P.M./3:30 A.M.)

Episodes 1 and 2 will air back-to-back on Tuesday, June 22 (8:00 P.M./11:00 P.M.)

Episode 3: Friday, June 25 (8:00 P.M./1:00 A.M.); repeats Sunday, June 27 (10:00 P.M./3:30 A.M.)

Episodes 1, 2, and 3 will air back-to-back on Tuesday, June 29 (8:00 P.M.)

The show will continue in July with airings on Fridays at 8:00 P.M. and 1:00 A.M., and repeats on Sundays at 10:00 P.M. and 3:30 A.M. (All above times are E.S.T., natch.)

In addition, the show will be broadcast without commercial interruptions!

Some other notable offerings by Bravo in June include profiles on Alan Parker, Anthony Hopkins, Jodie Foster, and Lawrence Kasdan; Francis Ford Coppola's *The Rain People;* and Jeremy Irons's intense, one-man drama *The Dream*, adapted from Fyodor Dostoyevsky's story *Dream of a Ridiculous Man.*

Congratulations to Bravo for their intelligent and classy presentation of *Twin Peaks!* (How about picking up *The Prisoner* series afterward?)

New *Film Comment* Features Lynch Articles

Congratulations to *WIP* reader Greg Olson for the publication of his *Fire Walk With Me* review in the current (May-June) issue of the prestigious magazine *Film Comment.* We still remember excitedly reading his article on the film way back in November-December 1991 in *FC*--one of the first (if not *the* first) detailed reports we'd seen about the then-upcoming *FWWM.* Also in the current *FC* is an article about Lynch by Howard Hampton.

Also, *Video Watchdog* has reprinted their great second issue, which has an eighteen-page *Twin Peaks* article, in a special limited edition. For information on how to get a copy, see page 12!

Killer BOB Sneaks into *Shottloose*

One of the best black-and-white comics currently being produced is *Shottloose* by Absolute Comics. But until they brought it to our attention, we'd failed to notice that Killer BOB made a cameo appearance in the second issue, sharing a jelly donut snack with Elvis! *Shottloose* is written by Bill Haney, with art by Shane Campos and William Traxtle. Pick up a copy at your local comic book shop, or write them at P.O. Box 7341, Waco, TX, 76714. Include SASE, and tell 'em *WIP* sent ya'! ▲▲

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Europe: $6.50 per copy; **Everywhere else:** $7.00 per copy

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Important: The above rates apply **only** to copies of *WIP*, and not to any of the various *Peaks*-related mags we sell. Those would have to be shipped Parcel Post insured, which is *much* more expensive. If you're interested in any of those items, tell us which ones, and we'll work up the cost.

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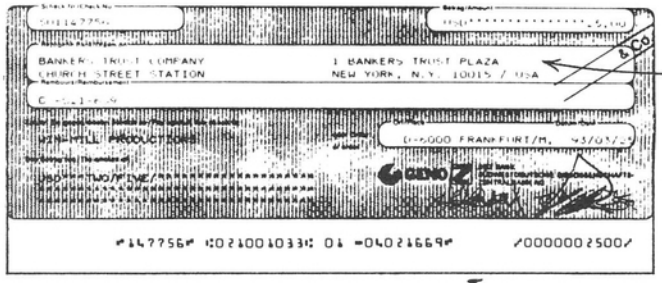

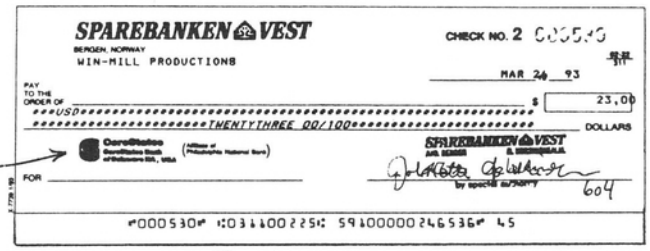

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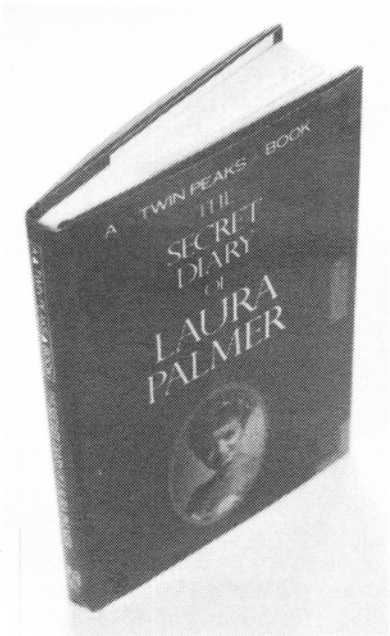

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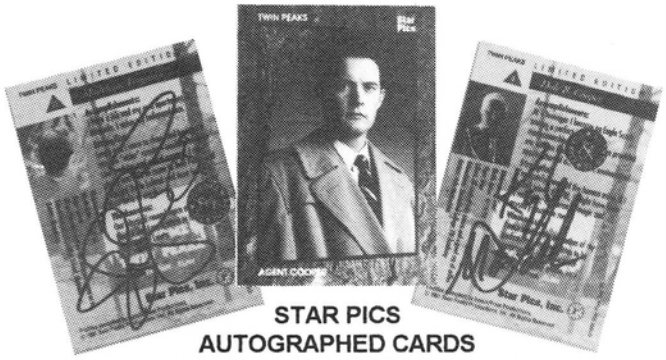

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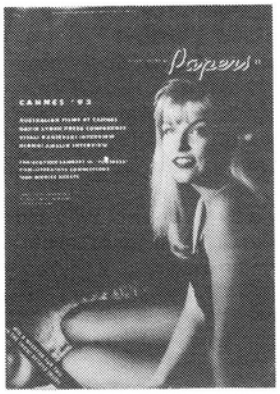
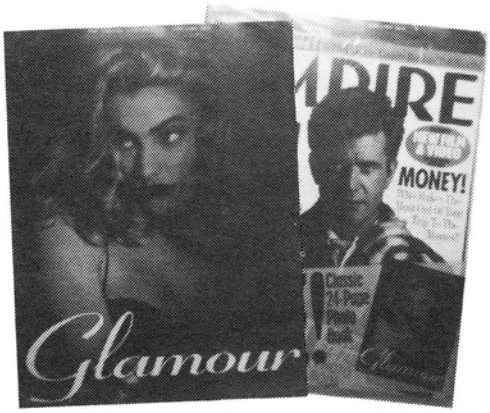
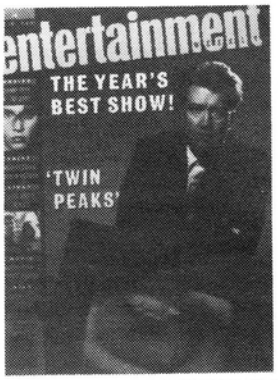


CINEMA PAPERS (August, 1992) - The complete transcript of David Lynch's press conference at the Cannes Film Festival following the world premiere of the film! This Australian magazine is the only place we've seen this published! (fine condition) **$25.00**

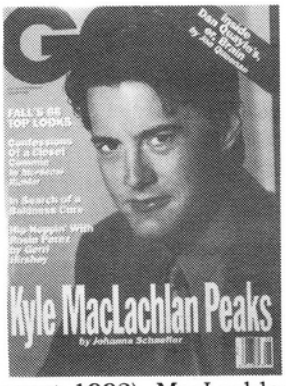


EMPIRE (April, 1993) - Great British mag with separate 24-page photo gallery! Mädchen Amick cover plus new Fenn, Rossellini, Pfeiffer, W. Ryder, Monroe, & more! Hurry; these always go quickly! **$17.00**

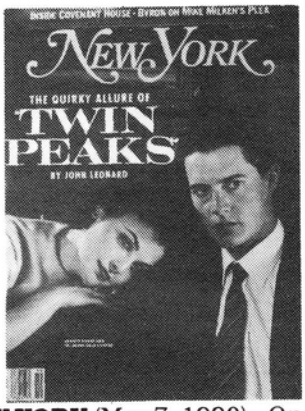


ENTERTAINMENT WEEKLY #8 (April 6, 1990) - Possibly the very best *TP*-related magazine ever! *TP* cover plus over **12** pages--all in **full color!** We have **very** few left. Highest recommendation! (g+/vg condition) **$30.00**

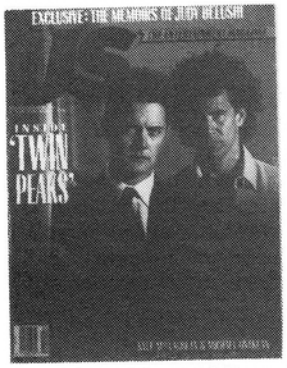
ESQUIRE (August 1990) - One of the very few Sheryl Lee magazine covers, plus two-page color photo feature. Our supply on these is **extremely** limited. (vg/fine condition) **$35.00**



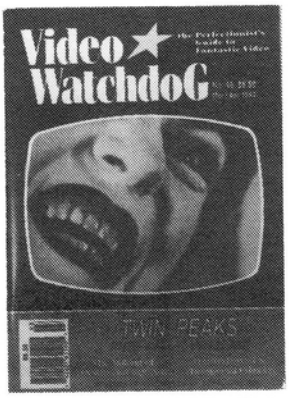
GQ (August, 1992) - MacLachlan cover and 7-page illustrated article! Get this now before it becomes nearly impossible to find! (vg/fine condition) **$7.50**



NEW YORK (May 7, 1990) - One of the very best *TP* articles ever written. *TP* cover, plus an **8-page, full-color** illustrated article. Highest recommendation! (vg condition) **$25.00**



US #129 (May 28, 1990) - A very difficult issue to locate! Features a *TP* cover and 6-page article illustrated in **full color**. The copies we have are in great condition! **$30.00**



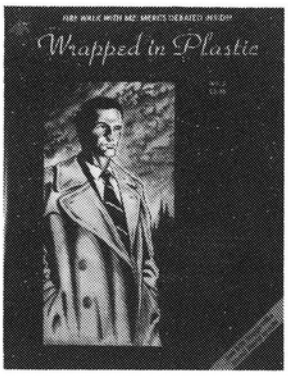
VIDEO WATCHDOG #16 - Extensive, **20-page** analysis of *FWWM*, including details of **scenes cut from the film!** Indispensable. Highest recommendation! (nm/mint) **$6.00**

FWWM Promo Card - We just picked up some of these full-color 5x7 cards produced in August, 1992. Sheryl Lee on reverse. (See *WIP* 1 for details.) Quite hard to find. **$5.00** postpaid.

SHIPPING: $3.50 for first magazine, $.50 each thereafter, up to $4.50. Shipped UPS insured--include street address; no P.O. boxes! **Win-Mill Productions, 1912 E. Timberview Lane, Arlington, TX 76014**

Wrapped in Plastic BACK ISSUES FOR SALE!

Wrapped in Plastic #1 (October, 1992) - When this issue first came out, we put a handful of copies back for promotional and file use. We still have a few left, so we're offering them for sale. **Beware**--we *might* be doing a second printing this summer, but we won't know for sure until early July. So--if you can't wait, or want a first printing, or don't want to take a chance later on (these will probably be gone by then if we *don't* reprint), here's your opportunity. This issue includes our *FWWM* review; *TP* second season review; info on *TP* promo cards; the *TP* calendar; *TP* magazine checklist, part 1; and more! $17.00 postpaid.



Wrapped in Plastic #2 (December, 1992) - *WIP's* editors respond to the national *FWWM* critics with a vengeance! Plus, our exclusive interview with Joe Bob Briggs; the *ultimate TP* character chart; *TP* magazine checklist, part 2; a review of the *TP* trading card set; reviews of every *TP* book ever published; and more! Our supply on these is starting to get a little low because they've been selling extremely fast as back issues. $5.00 postpaid.

Wrapped in Plastic #3 (February, 1993) - Our popular "Killer BOB" issue! Plus, Lint Hatcher's analysis of good and evil in the works of David Lynch; the original source of the Black and White Lodges; the *TP* timelines; reviews of the music of *TP, FWWM,* and Julee Cruise; *Hotel Room* review; *Wild Palms* advance info; and more! Still $3.95 postpaid.

Wrapped in Plastic #4 (April, 1993) - *WIP,* along with Chess expert John Jacobs, analyzes the Windom Earle/Dale Cooper Chess game move by move, completely illustrated! Plus, our review of *TP*-related videos (including the European pilot version; also, Scott Cupp reviews *Industrial Symphony No. 1*); the final U.S. box office report on *FWWM*; Michael H. Price reveals another obscure influence on *TP*; the Sundance Film Festival report; and much more! Still $3.95 postpaid.

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Wrapped in Plastic 6

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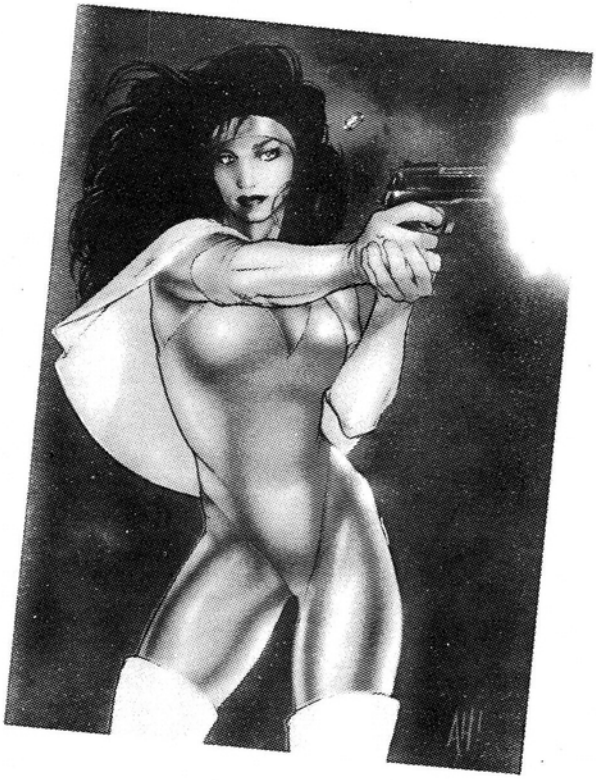

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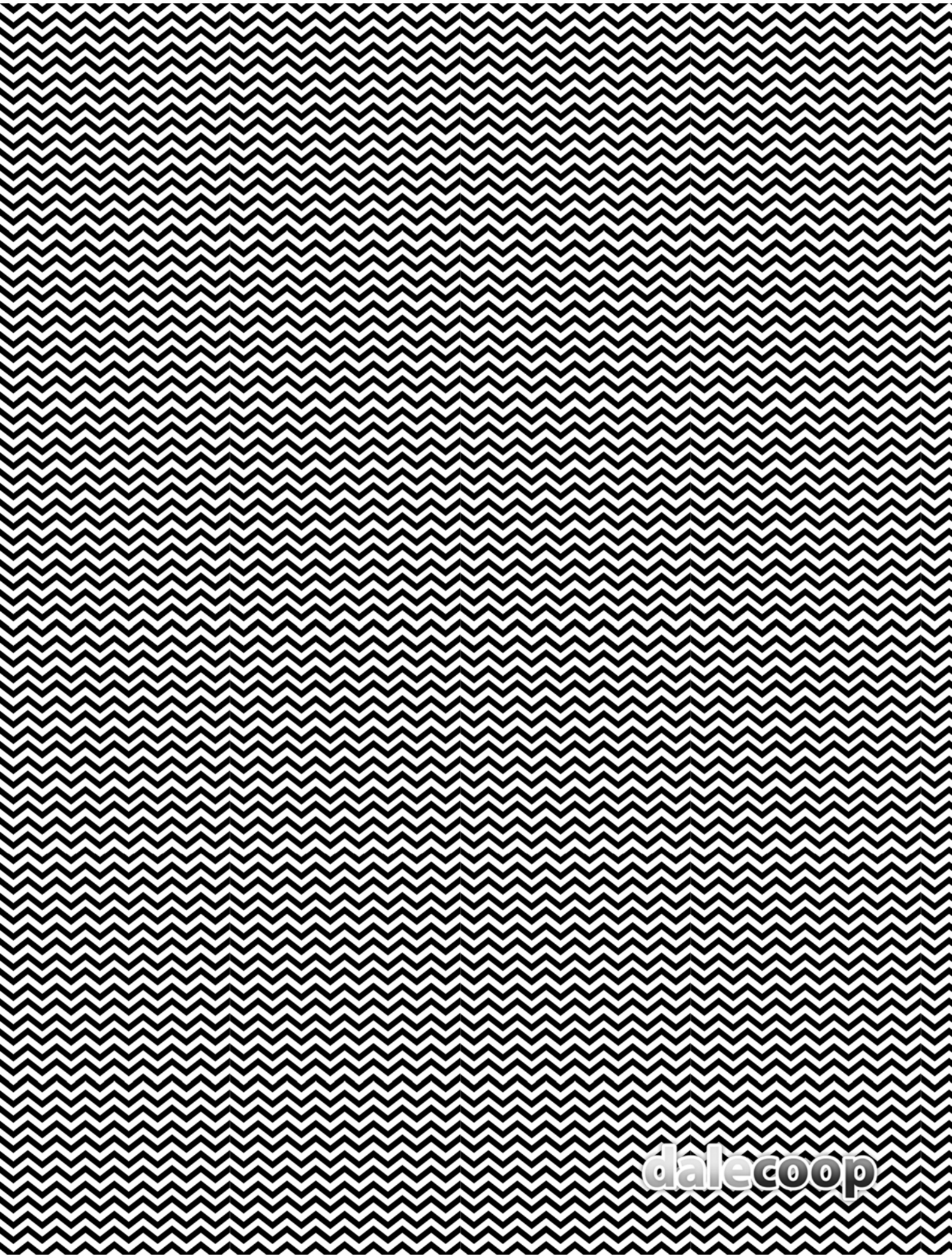
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